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POEMS

BY

THOMAS EDWARDS.

CEPHALUS AND PROCRIS.
NARCISSUS.

BY

THOMAS EDWARDS.

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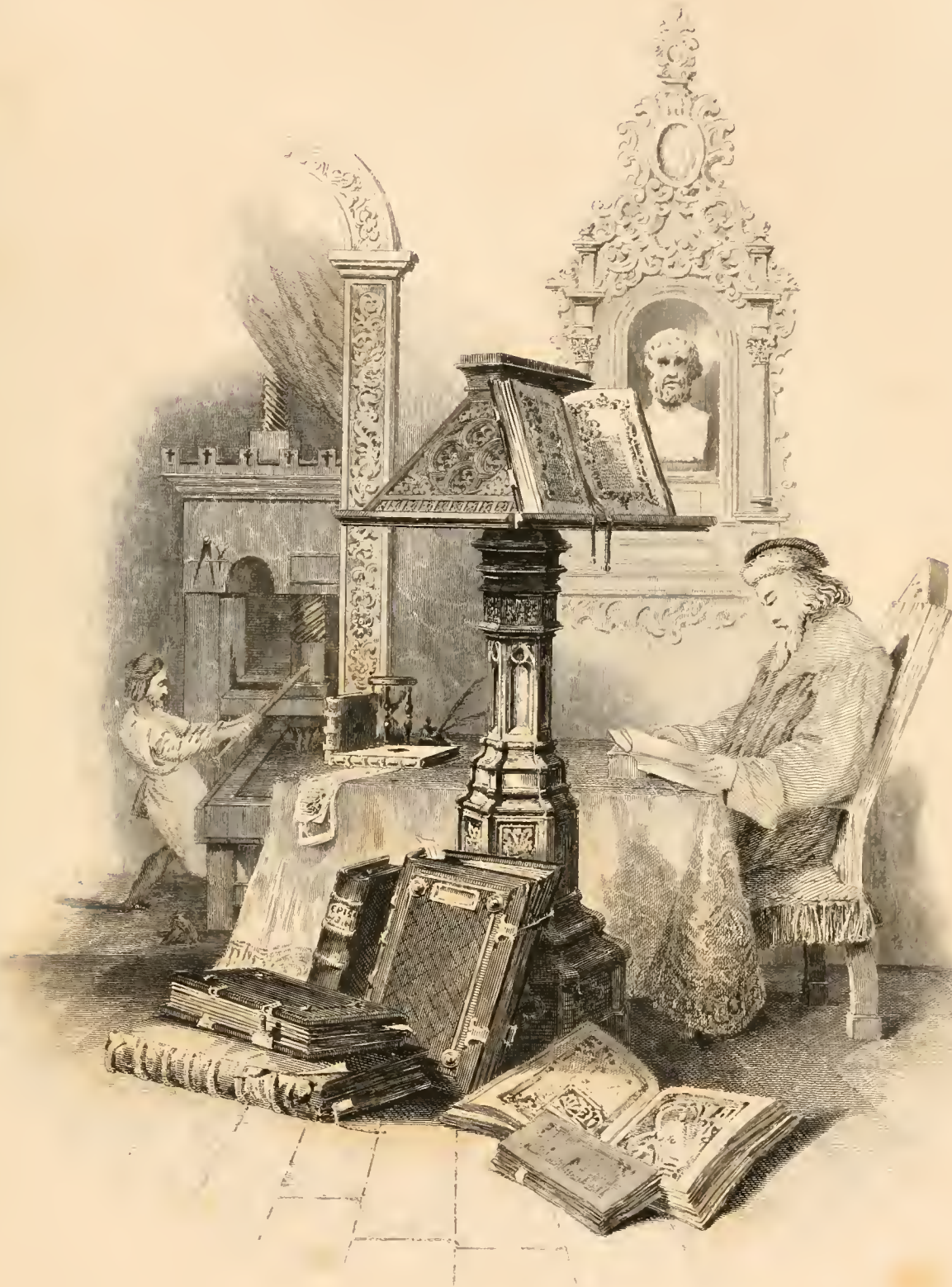
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PREFACE.

Among the literary treasures brought to light in 1867 at Lamport Hall, Northamptonshire, the seat of Sir C. E. Isham, Bart., by Mr. C. Edmonds, who had been called in to report upon the state of the library, was a fragment of "Cephalus and Procris," by Thomas Edwards, consisting of the first sheet only, from which he was enabled to communicate to Mr. Hazlitt for insertion in the Handbook of Popular Literature, then on the eve of publication, the notice which is printed among "The Additions" at p. 690 of that work. Subsequently in 1871 Mr. Hazlitt, in his edition of Warton's History of English Poetry, sect. 58, vol. iv. p. 298, added to the mention made of this work in a note, that "No perfect copy is known." This remark, true at the time, was not long to remain so, and it is a matter of no little satisfaction to myself to have been instrumental in supplying the means for correcting it, as I had the good fortune, some seven years after, to discover that a perfect copy was in the Cathedral Library at Peterborough. This most precious volume was entrusted to me, as well as the Lamport fragment, for the purpose of preparing the present reprint, which I have endeavoured to make in all respects an exact reproduction of the

original. In one instance only have I ventured to make a correction by substituting "*forlorne*" instead of the manifest typographical error "*forlotne*" in the fourth line of the last stanza on p. 56. The punctuation has in all cases been scrupulously preserved, so that the present volume may be regarded as almost equivalent to a facsimile.

II. The fate of the Author and his work is remarkable. Although he mentions several of his contemporaries with the most kind and just appreciation of their merits, it does not appear that any one of them thought his name worthy of record: and his work, with one or two exceptions, may be said to have been left unregarded from the time of its publication. If the writers of his own age were indifferent, their successors were, as might be expected, ignorant even of his existence, and thus neither the works of any of our poetical antiquaries, biographers, or critics, nor those of our professed bibliographers, until Hazlitt, contain any notice whatever of him or his work. It may seem somewhat strange that our late colleague and treasurer, Mr. Beriah Botfield, should not have discovered this volume, and mentioned it in his "Notes on the Cathedral Libraries of England," privately printed in 1849, in which pp. 369 to 384 are devoted to the description of the Library at Peterborough. The omission, however, may perhaps be thus accounted for. There are in the Library many volumes in quarto of miscellaneous tracts bound together without any attempt at classification, or separation even of prose from poetry, and when Mr. Botfield made his notes this volume of poems was no doubt bound with others, and thus escaped his observation, whereas it, and some few others

of the same size, have been bound, evidently at no distant date, as separate volumes, and thus they now more readily attract the eye.

The articles contained in these volumes were apparently not entered separately in the Catalogue, on which Mr. Botfield mainly relied for his knowledge of the contents of the Library, as he intimates on p. viii. of his preface, "I have in every instance carefully perused the Catalogue, and minutely examined every volume which I have ventured to describe. This I have done at various times and different intervals. * * * No one can be more sensible than myself of the imperfections and omissions of a work compiled under such circumstances, and I shall feel deeply indebted to any one who will undertake to correct the one or to supply the other." How numerous the omissions are may be estimated from the few lines devoted to English Poetry at p. 377. "Of English Poesy the chaplet to be woven is but small; the curious reader may however cull such flowers as the works of Chaucer and of Milton; Heywood's Spider and the Flie, 1536; Churchyard's Challenge; and the Vision of Pierce Plowman, may yield."

With all its imperfections, Mr. Botfield's volume has done good service by calling attention to our Cathedral Libraries, wherein there are doubtless many treasures both of printed books and manuscripts to reward more thorough research.

III. The earliest reference to this work or, if not to this, to one on the same subject, is an entry in the Register of the Stationers' Company, which Herbert in his *Typographical Antiquities* (vol. ii. p. 1189) briefly records in his account of John Wolfe, under the

year 1593, as “Procris and Cephalus.” The publication, however, of these Registers by Mr. Arber enables me to quote the entry at full length :

[G. Cawood. T. Woodcock. T. Stirrop.]	}	W. Norton. G. Bishop.	22 October—14 November] <i>Anno</i> 1593.
---	---	--------------------------	---

Annoque Regni Regin[ae] Elizabeth[ae] 35^{to}.

22^o die Octobris.

John Wolff. Entred for his Copie vnder the handes of Master MURGETROD
 and the Wardens a booke entytuled PROCRIS and
 CEPHALVS *devided into foure partes*vj^d

Arber Transcript, ii. 639, being p. 302a of the original Register B.

It will be observed that the printed book is entitled “Cephalus and Procris. Narcissus,” and that the former poem is not divided into four parts, but is continuous throughout. If then this entry be held to relate to the work of Thomas Edwards, it must be supposed that he had some valid reasons for shortening the former poem and altering the order of the two names on the title; as well as for including the second poem, Narcissus, in the same volume. Most authorities* consider that there was another poem with the

* Ritson, *Bibliographica Poetica*, 1802, p. 170. “Anthony Chute. It appears from a passage in Nash’s ‘Have with you to Saffron Walden,’ 1596, that he had, likewise, written ‘Procris and Cephalus.’” Collier, *Bibliographical Account of Early English Literature*, 1865, ii. 18. “Some pages on Nash abuses Barnabe Barnes and Anthony Chute, and imputes to the latter a work called ‘Procris and Cephalus,’ which was entered by Wolfe on the books of the Stationers’ Company in 1593, but, if printed, no copy of it is now known.” Warton, *History of English Poetry*, iv. 243, note, ed. 1824. “There is likewise, which may be referred hither, ‘a booke intituled Procris and Cephalus, divided into four parts,’ licenced Oct. 22, 1593, to J. Wolfe, perhaps a play,

title "Procris and Cephalus," by Anthony Chute, and rely for this view on the following passage from Thomas Nash's "Have with you to Saffron Walden, or Gabriell Harvey's Hunt is up," printed at London by John Danter in 1596, small quarto, which occurs on sign. O 2, fol. 103, the pages however not being numbered.

"In plaine truth and in verity, some pleasures he did *Wolfe* in my knowledge. For first and formost he did for him that eloquent *post-script* for the Plague Bills, where he talkes of the series the classes & the premisses, and presenting them with an exacter methode hereafter, if it please God the Plague continue. By the style I tooke it napping, and smelt it to be a pig of his *Sus Minervam* the Sow his Muse as soone as euer I read it, and since the Printer hath confest it to mee. The vermilion *wrinckle de crinkledum* hop'd (belike) that the Plague would proceed, that he might haue an occupation of it. The second thing wherein he made *Wolfe* so much beholding to him, was, that if there were euer a paltrie *Scriuano*, betwixt a Lawiers Clark & a Poet, or smattring pert Boy, whose buttocks were not yet coole since he came from the grammer, or one that houers betwixt two crutches of a Scholler and a Traueller, when neither will helpe him to goe

and probably ridiculed in the *Midsummer Night's Dream* under the title *Shefulus and Procris*. Reg. Stat. B. fol. 302a. [Procris and Cephalus, by A. Chute, is mentioned with his poem of Shore's Wife in Nash's "Have with you to Saffron Walden," 1596, where he alludes to a number of Pamphlagonian things more, PARK.] Lowndes and Hazlitt, under A. Chute, repeat this in their *Bibliographical Manuals*, though Mr. Hazlitt in his edition of Warton ascribes it to Thomas Edwards, and suppresses the latter part of Warton's note, vol. iv. 298.

vpright in the worlds opinion, & shuld stumble him in there with a Pamphlet to sell, let him or anie of them but haue conioynd with him in rayling against mee, and feed his humor of vaine-glorie, were their stufte by ten millions more *Tramontani* or *Transalpine* barbarous than balletry, he would haue prest it vpon *Wolfe* whether he would or no, and giu'n it immortall allowance aboue *Spencer*. So did he by that Philistine Poem of *Parthenophill* and *Parthenope*, which to compare worse than it selfe, it would plunge all the wits of *France Spain* or *Italy*. And when hee saw it would not sell, hee cald all the world asses a hundred times ouer, with the stampingest cursing and tearing he could vtter it, for that he hauing giu'n it his passe or good word, they obstinately contemnd and mislik'd it. So did he by *Chutes Shores Wife*, and his *Procris* and *Cephalus*, and a number of *Pamphlagonian* things more, that it would rust & yron spot paper to haue but one sillable of their names breathed ouer it."

The ordinary interpretation of this passage, which would make Anthony Chute the author of "Procris and Cephalus," is controverted by Mr. E. Arber in the following letter which he was good enough to write to me in reply to my inquiry.

"I think your query admits of a satisfactory solution.

Nash does not say that *Procris and Cephalus* was by Chute at all, but the *his* refers to the *he* (*i. e.* Wolfe), thus,

So did he [Wolfe] by Chute's *Shores Wife*, and his [Wolfe's] *Procris and Cephalus*. [Author not named.]

Had Nash attributed the latter work to Chute the construction would have been

So did he [Wolfe] by Chute's *Shores Wife and Procris and Cephalus* leaving out the *his*.

Therefore we are left to the testimony of the Registers.

No leaf is left out in vol. ii. for you will see that the last entry on p. 672 and the first on p. 273 are both 10 March, 1595.

The Registers do not attribute *Procris and Cephalus* to Chute.

The only difficulty lies in the distance of time between the registration on 22^o die Octobris, 1593, and the publication in 1595, *i. e.* after 25 March, 1595.

Wolfe as the Beadle of the Company would have the utmost freedom of access to the Registers.

Either, then, you have a second edition, or Wolfe registered the book at the very earliest opportunity under the title as at first intended, which was afterwards changed while the printing was in progress.

I incline to the latter hypothesis: until demonstrative evidence to the contrary turns up, I should believe in one *Procris and Cephalus*.

The going back of the Register to p. 293 arises from the book entries having exceeded the space which the Clerk had provided for them in the volume.

EDWARD ARBER."

In whatever way the words of Nash are to be parsed, it seems more improbable that two poems on the same subject should have been written at the same time, that only one entry should be found in the Registers of the Stationers' Company, and that one should have utterly perished, than that there was one poem, one entry, and a change in the wording of the title. Nash, too, was probably writing hastily, and from memory, even if his words must be understood to make Chute the author.

There is one other reference to "Cephalus and Procris" by a contemporary writer, viz. W. C., supposed to be William Clerke, whose work bears the title "Polimanteia," &c., Cambridge, 1595.

*Sweet Ma-
ster Campio.*

*Britton,
Pereie,
Willobie,
Fraunee,
Master Da-
vis of L. I.
Drayton.
Learned M.
Plat.*

*Ballad ma-
kers.*

*A work how-
soever not
respected yet
excellently
done by Th.
Kidd.*

*But by the
greedy Prin-
ters so made
prostitute
that they are
contemned.*

*Nor Poetrie
be tearmed
Ryme.*

“ I know *Cambridge* how-
soever now old, thou hast some young,
bid them be chaff, yet suffer them to be
wittie ; let them be soundly learned, yet
suffer them to be gentlemanlike quali-
fied ; Oxford thou hast many, and they
are able to sing sweetly when it please
thee. And thou youngest of all three,
either in Hexameter English, thou art
curious (but that thou learnedst of my
daughter *Cambridge*) or in any other
kinde thou art so wisely merrie, as my
selfe (though olde) am often delighted
with thy musicke, tune thy sweet strings,
& sing what please thee. Now me thinks
I begin to smile, to see how these smaller
lights (who not altogether vnworthily
were set vp to expel darknes) blushing-
lie hide themselues at the Suns appeare.
Then should not tragicke *Garnier* haue
his *Cornelia* stand naked upon e-
uery poste ; then should not Times com-
plaint delude with so good a title : then
should not the *Paradise* of daintie deu-
ises bee a packet of balde rimes : then
should not *Zepheria*, *Cephalus* and *Pro-
cris* (workes I dispraise not) like water-
mē pluck euery passinger by the slecue :
then euery braineles toy should not v-
surpe the name of Poetrie ; then should
not the muses in their tinsell habit be so
basely handled by euery rough swaine ;
then should not loues humour so tyran-
nise ouer the chaff virgines : thē should
honor be mournd for in better tearms.”

“England to her three Daughters, Cambridge, Oxford, Innes of Court, and to all her Inhabitants,” pp. 15, 16; in Dr. Grosart’s Reprint, pp. 38, 39: in the *British Bibliographer*, 1810, vol. i. p. 282. This is printed with, and forms the second part of, the “*Polimanteia*.”

From the date of this work, 1595, it might be inferred that the writer could hardly be alluding to the poem by Thomas Edwards which was published in the same year, 1595; but against this supposition must be set the fact that the writer refers to the poem by its correct title, “*Cephalus and Procris*,” and that poems at that period were often current in manuscript for some time before they were printed. On this point Mr. Ingleby, in the General Introduction to “*Shakspeare Allusion Books*,” New Shakspeare Society, Series iv. London, 1874, p. xxvi. speaks authoritatively, “One must remember how commonly in the Elizabethan age works circulated in manuscript years before they found their way into print.”

Altogether there seems little reason to doubt that the author of *Polimanteia* had seen, and was referring to, the poem which we have by Thomas Edwards.

Warton, in his *History of English Poetry*, section 58, where he is treating of the translations of the Classic Poets and their influence on the writers of the Elizabethan age, mentions in a note the “*Procris and Cephalus of the Register of 1595*” [should be 1593] as perhaps a play, and ridiculed by Shakspeare in the *Midsummer Night’s Dream*, Act v. 1, 200, 201.

“PYRAMUS. Not Shafalus to Procrus was so true.

THISBE. As Shafalus to Procrus, I to you.”

Ritson more cautiously says, “This is, probably, the poem alluded to in *Midsummer Night’s Dream*.” *Bibliographia Poetica*, 170—note to Anthony Chute.

Mr. Corser, however, in his notice of Anthony Chute’s “*Shores Wife*,” while agreeing with others in the belief that Chute had written a “*Procris and Cephalus*,” corrects the above-quoted opinions, and states, as is most likely the case, that “Shakspeare only alludes to the tale, and not to any particular work on the subject.” *Collectanea Anglo-Poetica*, iv. 395, Chetham Society Series, No. 77.

The date of the composition of the *Midsummer Night’s Dream* is too uncertain to make it safe to base an argument upon it in regard to this point. It was first printed in 1600, it is spoken of by Meres in 1598, Mr. Furnivall dates it in 1595, and Malone in 1594. The earlier dates make it almost incredible that there could be any allusion to a work published in 1595; and though some hit at it might have been subsequently introduced into the play, it is not very likely that the dramatist would have sought to make a point by referring to a work which seems to have met with but scant notice from the world of readers at the time of its publication.

IV. All my researches about the author, Thomas Edwards, have been fruitless in positive information. Contemporary authors, even the Satirists, seem to have ignored his existence; and, though there

were several persons bearing both his names who were living about the end of the sixteenth and the beginning of the seventeenth century, I have met with no evidence by which it is possible for a certainty to identify him with any of them.

1. Thomas Edwards, an Englishman, wrote fifty-four hexameter lines in Latin on the Cities of Italy, printed by Adrianus Romanus in his *Parvum Theatrum Urbium*, Frankfort, 1595, and reprinted in this volume, whom Mr. Hazlitt, in his *Collections and Notes*, 1876, p. 139, assumes to be the same as the author of *Cephalus and Procris*, and it is possible that he may be, but in default of further evidence Mr. Hazlitt's opinion must be regarded as a mere assumption.

2. A Thomas Edwards, of All Souls' College, Oxford, is mentioned in Wood's *Fasti Oxonienses* under the year 1590 (vol. i. 252, ed. Bliss), as proceeding to the degree of Doctor of Law. "He was afterwards Chancellor to the Bishop of London, and a great benefactor to Bodley's Library, and to that of Ch. Ch." "He appears in the Old Benefaction book of the Bodleian only as the donor of 10*l.*, with which forty-seven books were purchased, the date of his gift being 1611; but nothing further is recorded about him." (Letter from the Rev. W. D. Macray, Assistant-Librarian.) With reference to the Library at Ch. Ch. the Very Rev. the Dean, Dr. Liddell, was kind enough to inform me, that "the only book given to the Library by Dr. Edwards is thus entered, 'Ornatissimus et dignissimus Vir Dñus Thomas Edwards, LL. Doctor, Cancellarius Episcopi Lond. D.D. Missale man. script.

fol. A.D. 1615.' Donation Book, p. 25. The Book of Poems (*i. e.* Cephalus and Procris) does not appear in our Catalogue." It is shown by the All Souls' Registers that "Thomas Edwards, L. (*i. e.* Legist), Berks, was admitted Fellow for 1577." He took his B.A. degree 26 March, 1582; B.C.L. Nov. 19, 1584; and D.C.L. Dec. 17, 1590. Beyond the entry in the All Souls' archives of his having given a legal opinion on a College matter in 1615 there is nothing recorded about him, and no mention of authorship. (Information from Professor Burrows of All Souls.)

Whether he was the same person as a Thomas Edwards presented to the Rectory of Langenhoe, in Essex, Oct. 1, 1618, temp. Bp. Bancroft, is not certain. See Newcourt, Repertorium, Lond. 1708-10, folio, ii. 364.

3. Newcourt, *ibid.* i. 916, mentions a Thomas Edwards, who seems a different person from the above, as licensed to St. Botolph, Aldgate, July 1, 1629.

4. A Thomas Edwards took the degree LL.B. at Cambridge, in 1562, no college named.

5. "Thomas Edwards, Coll. Regin. Cant. adm. in matric. Acad. Cant. Jun. 15, 1575, A.B. 1578-9, A.M. 1582, Reg. Acad. Cant." BAKER. (Note in *Fasti Oxon.* i. 413, ed. Bliss.) The Rev. G. Phillips, D.D., the venerable President of Queen's College, Cambridge, very courteously examined the College Books for me with the following result: "The only entry I can find in the College Book, called The Old Parchment Register, respecting Thomas Edwards, is the following, '1575, Thomas Edwards,

Hunting. 9 Apr.' This occurs in the list of sizars. The Tutor was Mr. Fegon, B.A. The Deputy-Registrar has informed me that the record in the Matriculation Book is quite correct, as stated by Baker." In the Visitation of Huntingdonshire, printed by the Camden Society in 1849, a short pedigree of the Edwards family is given at p. 113, but without any record of a Thomas Edwards. A Henry Edwards is mentioned in the same vol. p. 1, Anno 1613, as one of the Bayliffs of Huntingdon.

6. There was another Thomas Edwards of Queen's College, Cambridge, B.A. 1622, who is probably identical with the Mr. Thomas Edwards late of Queen's College, Cambridge, who on Feb. 11, 1627, was committed to safe custody for words in a sermon preached at St. Andrew's, Cambridge, about Midsummer last, and on April 6, 1628, explained his meaning. (Cambridge Transactions during the Puritan Period, by J. Heywood and T. Wright, London, 1854, 8vo. ii. pp. 361-363.)

This is, I suppose, the same Thomas Edwards mentioned by Wood, *Fasti Oxon.* i. 413, ed. Bliss, as incorporated a Master of Arts on July 16, 1623, and of whom and his works he there gives an account. In the Rawlinson MSS. at the Bodleian, in MS. 280, fol. 47, 48, there is a transcript of the proceedings against Thomas Edwards, in most beautiful writing, from the original records, certified by the Registry of the University of Cambridge. He would be of too late a date to have been the author of *Cephalus and Procris*.

7. In the Visitation of Cornwall, 1620, p. 65, is a pedigree of the

family of Edwardes of Lelant, in com. Corn., the head of which was a Thomas Edwards, whose eldest son Henry was then aged 20. He signs his name Edwardes.

8. Among the admissions of Members of the Inner Temple in 1647 is a Thomas, son and heir of Thomas Edwards, London. (See List of Members of Inner Temple, by W. H. Cooke, Esq., Q.C. 1877. 8vo.)

9. In the Westminster Abbey Registers, printed by the late Colonel Chester (whose death is so great a loss), is an entry among the burials :

“1624, April 21. Mr. Thomas Edwards : in the broad Aisle, on the south side,” on which is this note, “His will dated 12 April, was proved in the Court of the Dean and Chapter 1 June, 1624, by his relict Jane and by Griffith Pritchard, M.A. He is described as of the City of Westminster, Gent. He left his estate in England and Wales to his wife and daughters Grace, Frances, and Catherine, and mentioned his sons-in-law Reynold Conway, and Robert ap Hugh, Gent.”

10. In the Appendix to the Fifth Report of the Royal Commission on Historical Manuscripts, London, 1876, folio, p. 65, there is recorded in the year 1642 a Petition of Thomas Edwards, sealer at the Great Seal of England, who states, that he has for twenty-four years carefully performed the painful and laborious duties of his place, having only 4*d.* per diem for his certain fee, and 20*s.* per annum for livery, while the casual fees anciently belonging to his place are for the most part kept from him, “particularly the great

seal when it is repudiated, appears by records in the Tower to belong to the Spigurnell,* or sealer, as his fee," but petitioner could never enjoy this, nor many other privileges; prays for an examination of his place, and that he may have such fees and privileges as shall be found due to him, and meet to maintain him and three or four servants, and particularly that he may enjoy the old Great Seal, if it appears to be his due. The Petition is to the House of Lords.

V. DEDICATION. The Poems are dedicated to "the Right Worshipfull Master Thomas Argall Esquire," a form of expression common at the time of their publication, as may be seen by the following examples:

A Posie of Gilloflowers, by Humfrey Gifford, Gent. Lond. 1580. "To the Worshipfull his very good Maister Edward Cope of Edon Esquier."

Webbe, W. A Discourse of English Poetrie. Lond. 1586. "To the right worshipfull, learned, and most gentle Gentleman, my verie good Master, Ma. Edward Suliard, Esquire."

Arisbas, by John Dickenson. Lond. 1594. "To the Right Worshipfull Maister Edward Dyer Esquire."

Fidessa More Chaste then Kinde, by B. Griffin, Gent. Lond. 1596. "To the most kind and vertuous gentleman M. William Essex of Lamebourne in the countie of Barke Esquire."

* Spigurnel, [so called from *Galfridus Spigurnel*, who was appointed to that office by King Henry III.] he that hath the office of sealing the King's Writs. Bailey, Dict. in v.

The Triumphe over Death, by Robert Southwell. Lond. 1596.
 “To the Worshipful M. Richard Sackvile, Edward Sackvile, Cecilia Sackvile, and Anne Sackvile, The hopeful issues of the Hon. Gentleman, Master Robert Sackvile, Esq.”

Either *Master* or *Esquire* by itself would now be deemed sufficient. The use of the word Master as a title of respect will be best illustrated by an extract from a contemporary work, “The Commonwealth of England, and Maner of Government Thereof, by Sir Thomas Smith, London, 1589, and 1594, quarto.” Chap. 20. Of Gentlemen. “As for Gentlemen they be made good cheape in England. For whosoever studieth the lawes of the realme, who studieth in the Universities, who possesseth liberall Sciences; and to be Short, who can live idly and without manuell labour, and wil beare the port, charge, and countenance of a Gentleman, hee shall bee called *master*, for that is the title which men geve to esquires and other gentlemen, and shall be taken for a Gentleman.” p. 37

How general the practice was Shakespere proves, who applies the term to nearly all classes, from “master marquess” to “master tapster,” (viz., to the constable, doctor, guest, Jew, lieutenant, marquess, mayor, parson, porter, schoolmaster, secretary, sheriff, steward, tapster, and young-man), and ridicules it, perhaps, in *Much Ado about Nothing*, where Conrade says, “I am a gentleman, Sir, and my name is Conrade;” to which Dogberry replies, “Write down master gentleman Conrade,” iv. 2, 15-17. While Verges, too, exclaims, “Here, here comes master Signior Leonato,” v. 1, 266.

It seems to have been from an early period applied to members of the legal profession, *e.g.* in Wilkins's *Concilia*, ii. 405, anno 1422, "præsente mag. Johanne Stafford, legum doctore," and again, p. 410, "mag. Thomas Bronns, utriusque juris doctor, archidiaconus Stowe in ecclesia Lincoln., mag. Thomas Bekynton, LL. doctor, decanus curiæ Cant. etc. mag. David Pryce in legibus licentiatus, mag. Johannes Lyndefeld archid. Cicestr. in legibus licentiatus, et Johannes Estcourt in legibus bacalarius." 4 Rot. Parl. 9 Henr. V. anno 1422, "In quorum omnium et singulorum testimonium atque fidem præsentis literas seu præsens publicum instrumentum per *Magistros* Ricardum Petworth et Willielmum Fremon, Notarios Publicos feci subscribi," etc. p. 144. And the same two persons are again mentioned as Notaries on p. 145. Again in 1475, in the enumeration of the army of Edward IV. prepared for invasion of France, Rymer, ii. 848, "*Magistro* Johanni Coke, Doctori Legum." The term Master was also applied to Jacob Fryse, Physician of the King, and William Hobbs, Physician and Surgeon of the King.

Edmondson (*Heraldry*, London, 1780, folio, vol. ii. 3 C 2) enumerates four families named Argall, with their respective bearings, viz.

Argall, or Argnall. Or, a lion rampant regardant ar. (*sic*).

Argall, Dr. [Much-Baddow and Lowhall, in Essex]. Per fesse, ar. and vert, a pale counterchanged, three lions' heads erased gu. Crest, a sphinx with wings expanded proper. Another crest, an arm embowed in armour proper, supporting a battle-axe.

Argall or Argell. Party per fesse three pales counterchanged or and sa. as many lions erased gu.

Argall [Lancashire]. Or, a pale vert counterchanged per fesse; on the first and fourth quarter, a lion's head erased gu.; on the second and third, an acorn slipped or.

The second of these families, whose arms are given also by Papworth, Ordinary of British Armorial, 1874, p. 1011 :

On a Pale betw. or within Lions,

Per fess arg. and vert a pale counterchanged three lions' heads erased gu. ARGALL, East Sutton. ARGALL, London, V. ARGALL, Much Baddow and Low Hall, Essex. (v is the reference to Glover's Ordinary, Cotton MS. Tiberius, D. 10, Harl. MSS. 1392 and 1459.)

is no doubt the family of which the Thomas Argall of the Dedication was a member, and which was originally from Cornwall. At least, the Rev. J. Banister, in his Glossary of Cornish Names, Truro, 1869, 8vo. claims and explains it. "ARGALL, ARGLE, ARGOLL? on the ridge, promontory, or point (*col*); *or*, in front (*arag*) of the moor (*hal*); *or*, = w. *argel*, a concealing, hiding." p. 4. To these explanations I may add that it may be a variation of Artegal, and if so it would bear a different meaning, for which a reference must be made to the History of Christian Names by Miss Yonge, London, 1863, vol. ii. 126, in the chapter on the names of Cymric Romance. "Ardghal, or Ardal, of high valour, is an Erse name, and was long used, though it has now been suppressed by the supposed Anglicism, Arnold, eagle-power. It explains the name Arthgallo, who, in Geoffrey of Monmouth's *Legendary History* (Book iii. chap. 17), is the persecuting brother, whom Elidure's untiring love and generosity finally won from his cruel courses to justice and mercy. *Artegal and Elidure* was one of the best of the ante-Shakesperian dramas; and Artegal was selected by Spenser as one of the best and noblest of his knights errant." He

is the hero of the fifth Booke of the Faerie Queene containyng the Legend of Artegall or of Justice.

“The champion of true Justice Artegall.” v. i. 3.

“For Artegall in justice was upbrought.” v. i. 5.

Whatever the origin of the name Argall may be, it is found early in connection with the legal profession and the administration of justice, in Rymer's *Fœdera*, ed. 2, vol. xiv. p. 348, A.D. 1529: “*Transcriptum Bullæ qua declaratur Censuras contra Regis Personam esse præter Mentem Papæ et nullius Roboris: et ego Thomas Argall Wintoniensis Diœcesis Publicus sacra Auctoritate Apostolica Notarius . . . hoc præsens Transumptum manu mea propria fideliter scriptum in publicam formam redegi.*” See also *ibid.* pp. 455, 465, 470, 478, A.D. 1533, and Wilkins, *Concil.* iii. 755, A.D. 1532: “*Hoc instrumentum retro scriptum erat subscriptum manibus trium notariorum, viz. M. Willielmi Potkyn, M. Johannis Hering, et Thomæ Argall,*” and *ibid.* p. 759, A.D. 1533, “*et ego, Thomas Argall, Wintoniensis diœcesis, publicus auctoritate notarius,*” etc.

This Thomas Argall in the year 1540, on Wednesday, July 11, was officially present at the proceedings for the divorce between K. Henry VIII. and the Lady Anne of Cleves. Strype records that “the King's commissional letters were presented to the Convocation by the Archbishop of Canterbury, and read by Anthony Hussey, Notary Public, in the presence also of Thomas Argal, Notary Public.” *Ecclesiastical Memorials*, i. 558, ed. Oxon. 1822. The original document is in Wilkins' *Concilia*, i. 851, wherein the names are spelt Husey, Argall. In the year

1549 he attended on April 30 the Archbishop's Court at Lambeth, for handing over to the secular power Johanna Bocher, alias Johanna de Kente, who refused to abjure her heretical opinions, "præsentibus Thoma Huse, armigero, Thoma Argell, generoso, Willelmo Walker et Johanni Gregory, notariis publicis." And again on May 11 he was present when Michael Thombe, bocher, recanted "in præsentia magistrorum Thomæ Argall et Willelmi Walker, notariorum publicorum." Wilkins' *Concilia*, iv. pp. 43 and 42. In the *Genealogist*, by G. W. Marshall, Lond. 1880, vol. iv., at p. 5, to the will of Sir James Wylford, Knt., proved in P. C. C. 26th November, 1550, are appended as witnesses, "John Sydenham, Constance Simpson, Thomas Argall," and others. The last occasion on which I have met with his name is at the trial of Bishop Gardiner in 1550, 1551, as recorded by John Fox in his first edition, pp. 770, *seqq.* reprinted in the octavo ed. of 1838, vol. vi. There at p. 94 "Thomas Argall and William Say were the notaries and actuaries in that matter assigned Dec. 15, 1550," who were present, one or both, at the several Sessions, for which see pp. 100, 104, 121, 135, 137, 138, 258, 261, 266. At this last reference we find, "Upon the reading and giving of which sentence, the promoters willed William Say and Thomas Argall to make a public instrument, and the witnesses then and there present to bear testimony thereunto." This was on Saturday, 14th of February, 1551.*

* If the date in the following extract be correct, there must have been another Thomas Argall living at this time: "December 23, 1559, Letters of Administration

This constant employment in great state trials, as well as the ordinary practice of his profession, must have brought him considerable wealth, as the Manor of East Sutton, Kent, 180 acres, which had been granted to certain parties, was by them alienated to him in the 37th Henry VIII. 1546; and having procured his lands in the county of Kent to be disgavelled by the Act 2nd and 3rd Edward VI. he died possessed of the manor in the 6th year of that reign, 1553. (Hasted's Kent, ii. 418, iii. 97, i. cxliv.)

He was the son of a John Argall, of London, Gentleman, whose wife's name is not recorded, and married Margaret Talkarne, daughter of John Talkarne, of the family of Talcarne, of Talcarne, in Cornwall, who lived there four generations before 1620. (C. S. Gilbert, History of Cornwall, ii. 273, 4.) She married secondly to Sir Giles Allington, of Horshed, in the county of Cambridge, knight. By this marriage he had issue five sons and a daughter; viz. Richard, Lawrence, John, Rowland, Gaberell, and Ann. The eldest son Richard Argall, of East Sutton, in com. Kent, sonne and heir, was specially admitted as a Student of the Inner Temple in the year 1552, February 2, as "Richard Argall, London,"* and was elected M.P. for Maldon in 1563. He is apparently the person mentioned in the Diary of H. Machyn, printed by the Camden Society 1848: "Argalle, Master, a morner granted to Thomas Skott, brother of Brian Skott, late of the City of London, Gentleman, deceased, of the goods, &c., of his late brother in the Province of Canterbury. Thomas Argall, Officer of Court." See Memorials of the Family of Scott, of Scots Hall, in the county of Kent, by James Renat Scott, F.S.A. Lond. 1876, 4to. Correspondence, p. lxxvii.

* See "Members Admitted to the Inner Temple 1547—1660, by W. H. Cooke, Esq. Q.C." privately printed, 8vo. p. 13.

at the funeral of Master Husse, sqwyre, and a grett merchant-venturer, and of Muskovia, and haburdasher." This was on June 5, 1560, at St. Martin's, Ludgate (p. 237). Again on July 16, 1563, he was present at St. Stephen's-by-London-Stone at the funeral of "Master Berre,* sqwyre and draper, and merchant of the Stapull, Ser Wylliam Chester cheyff morner, and Master Argall next," p. 311. Again on June 6, 1575, he was one of the 41 Gentlemen Mourners in gowns at the solemn funeral of Archbishop Parker. (Strype's Life of Parker, ii. 432.)

He is probably the Mr. Argoll, or Argoell, mentioned in "The Spending of the Money of Robert Nowell, of Reade Hall, Lancashire, brother of Dean Alexander Nowell," privately printed from the Townley MSS. by Dr. Grosart in 1877. At p. 66 are the following entries:—

"to Mr Orwell, clearke to Mr Argoell	x ^s
"to Mr Orwell for the ffee of the pbatt, the othe, was paparators regestringe † of the will & to Mr Doctor hadons servante called Edward for his paynes & to Mr Argoell clearkes for their paynes in the whole	} xxxvj ^s viij ^d
"To Mr harisonn the xxx th of Maye A ^o 1572 for his ffee, for examyning o ^r brothe ^{rs} ynvintorie, and for Mr Argoll his fee.	} x ^s "

* Lawrence Argall, second son of Thomas, which Lawrence was among the exiles at Geneva in 1556 (see *Livre des Anglois à Genève*, compiled by Sir E. Brydges, and printed in 1831 by J. S. Burn, and reprinted in his *History of Parish Registers*, 1862); married the daughter of [Thomas] Bery, of Oxfordshire. Harleian MSS. 1541, fol. 137. Perhaps of the same family with this Berre. Laur. Argall signs the Inventory of John Hovenden, of Cranbrook, Jan. 15, 1579. See *Miscellanea Genealogica et Heraldica*, New Series, 1874, vol. i. p. 109.

† Should this be read "the othe[r, viz. fee] was pro aparators," *i. e.* apparitors, who are "the lowest officers of the Ecclesiastical Court: summoners"? "They

Richard Argall married Mary, daughter to Sir Reynold (or Reginald) Scott, of Scott's Hall, in com. Kent, knight, date not recorded, and had by her five sons and six daughters. The following monumental inscription is in East Sutton Church: "Rich^d Argall, of East Sutton, in the county of Kent, Esq., deceased anno Dmⁿⁱ 1588, leaving 5 sons and 6 daughters living. Mary, his second wife, one of the daughters of Sir Reginald Scott, of Scots Hall, married the second time to Lawrence Washington, Esq., died in anno 1605. Thomas Argall, eldest son of the said Richard and Mary, died in anno 1605, whose souls," &c. From "Memorials of the Family of Scott, of Scots Hall, in the county of Kent, by James Renat Scott, F.S.A. London, 1876, 4to. p. 185, note c." According to a pedigree contained in Harleian MSS. No. 6065, fol. 112, "Thomas and Sir Rainold, the eldest and second sons, died without issue in 1605 and 1611 respectively. John, the third son, of Colchester in Essex, thus became, as described in the pedigree, "sonne and heire"; Richard, the fourth, and Samuel, the fifth, sons, being entered similarly as the second and third.

John sold the estate of East Sutton to his brother-in-law Sir Edward Filmer, Knt., in the eighth year of K. James I., and is described afterwards as of Colchester, Essex, in which county the Argall family continued for several generations, as shown by

swallowed all the Roman hierarchy from the Pope to the *apparitor*." *Ayliffe, Parergon Juris Canonici*. "Many heretofore have been by *apparitors* both of inferior courts, and of the courts of the Archbishop's Prerogative, much distracted and diversly called and summoned for probate of wills," &c. *Ecclesiastical Constitutions and Canons*, section 92, quoted in Latham's Johnson's Dictionary.

pedigrees in the Harleian Collection of MSS. in the British Museum, and by numerous extracts from Parish Registers in my own possession. He was executor of the will of Sir John Scott, of Nettlested, proved January 17, 1618. *Memorials of Scott Family*, p. 217.

Richard, the fourth, but second surviving son, was "an excellent divine poet," and author of several works, enumerated by Wood, *Ath. Oxon.* i. 760.

Samuel, the fifth, but third survivor, was Governor of Virginia, and is repeatedly mentioned in public documents relating to that colony.

Of the six daughters, Elizabeth, married to Sir Edward Filmer, Knt., of East Sutton (he having bought the estate from his brother-in-law, John Argall, of Colchester), from which marriage descends the present family of Filmer, of East Sutton, now Baronets.

Margaret, m. to Edm. Randolph, of Aylesford, in Kent. Esq.

Mary, m. to Raynold Kempe, of Wye, in Kent, Esq.

Catherin, m. to Raynold Bathurst, of Horton, in Kent, Esq.

Jayne, m. to Pawle Flettewood, of Roose, in com. Lancaster, Esquier.

Sara, 6th daughter.

Thomas, the eldest son of Richard Argall, and his brother Reginald, are mentioned as witnesses to a letter written by Sir John Scott to Lord Willoughby of Eresby, by way of remonstrance against the haughty language and overbearing conduct of his

Lordship, from whom he had received the honour of knighthood while serving in the Netherlands, c. 1587-8, or in France, c. 1590. The letter is not dated, but must have been after the time just mentioned, when possibly Thomas Argall may have been about thirty years of age. I have been able to discover no other mention of him. The volume of Poems was dedicated to him in 1595, and he died in 1605. There is no evidence to show that he carried on the family business as a notary, but he may have done so, and Thomas Edwards, the author of the Poems, may have been one of his clerks; at all events, he seems to have been in some way dependent on, or indebted to, him. The matrimonial alliances contracted by the several members of the family are with persons of good name and position, and help to prove that Thomas Argall was of such standing in society as to warrant Edwards in dedicating his volume to him, apart from any considerations on the score of literary ability, of which his uncle John Argall,* of Halesworth,

* “ John Argall, third son of Thomas Argall, by Margaret his wife, daughter of John Talkarne, of the county of Cornwall, was born in London, entered a student in Ch. Ch. in the latter end of Q. Mary, took the degrees in arts, that of Master being completed in 1565, and was senior of the act celebrated the 18th of Feb. the same year. Afterwards he studied the supream faculty, was admitted to the reading of the sentences, and at length became parson of a market-town in Suffolk, called Halesworth. He was always esteemed a noted disputant during his stay in the University, was a great actor in plays at Ch. Ch. (particularly when the Queen was entertained there 1566), and when at ripe years a tolerable theologian and preacher. But so much was he devoted to his studies, that being withal unmindful of the things of this world, he lived and died like a philosopher. He hath written and published, *De Vera penitentia*, Lond. 1604, oct. [Bodl. 8vo. A. 20, Th.] [A copy in MS., on paper, among the royal collection, 8 B, ix., Casley's *Catalogue*, p. 145.] *Introductio ad artem Dialecticam*. Lond. 1605, oct. [Bodl. 8vo. A. 43, Art.] In which book (very facete and pleasant)

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and Richard Argall,* his own brother, have left specimens of no mean quality.

Among the Harleian MSS. in the British Museum, the following, No. 1541, fol. 137 ; No. 6065, fol. 112 ; No. 1137, fol. 114b ;

the author saith of himself in the *Post Prædicamenta* under *Simul tempore*, that whereas the great God had raised many of his cronies and contemporaries to high dignities in the Church, as Dr. Tho. Bilson to the See of Winton, Mart. Heton to Ely, Hen. Robinson to Carlisle, Tob. Mathews to Durham, &c., yet he, an unworthy and poor old man, was still detained in the chains of poverty for his great and innumerable sins, that he might repent with the prodigal son, and at length by God's favour obtain salvation. What other things he hath written I know not, nor anything else of him, only that he was reputed by the neighbouring ministers of Halesworth a great scholar, and that being at a feast at Cheston (a mile distant from that town), he died suddenly at the table. Afterwards his body being carried to Halesworth, it was buried in the church there 8 Octob., in sixteen hundred and six. *Johannis Argalli Epistola Monitoria ad R. Jacobum I., cum in regem Angliæ inauguratus est.* MS. in bibl. Reg. 7, A xii. 7." A Wood, Ath. Oxon. i. 760, ed. Bliss.

* "Now I am got into the name of Argall, I must let the reader know, that in my searches I find one Rich. Argall to be noted in the reign of K. James I. for an excellent divine poet, having been much encouraged in his studies by Dr. Jo. King, bishop of London, but in what house educated in Oxon, where he spent some time in study, I cannot now tell you. He wrote and published (1) *The Song of Songs, which was Solomon's metaphrased in English Heroicks, by way of Dialogue*, Lond. 1621, qu., dedic. to Henry King, Archd. of Colchester, son to the Bishop of London. (2.) *The Bride's Ornament ; Poetical Essays upon a Divine Subject ;* in two books, Lond. 1621, qu. The first dedic. to Jo. Argall, Esq., the other to Philip, brother to Henry King. (3.) *Funeral Elegy consecrated to the memory of his ever honoured Lord King late B. of London, &c.* 1621.

He also wrote a book of *Meditations of Knowledge, Zeal, Temperance, Bounty, and Joy*. And another containing *Meditations of Prudence, Obedience, Meekness, God's Word, and Prayer*. Which two books of meditations were intended by the author for the press, at the same time with the former poetry ; but the ever lamented loss of his most honoured lord (which did change all his joys into sorrows, and songs to lamentations) did defer their publication ; and whether they were afterwards published I know not." A. Wood, Ath. Oxon. i. 761, ed. Bliss.

Thomas Argall, of London, Esq. = Margaret, dan. of John Talkarne, of Talkarne, Cornwall. She mar. 2ndly to Sir Giles Allington, of Horsehed, Cambridge, knt. 1553.

Richard Argall = Joane, dan. and coheir of Robert Martyn of Graveney Court of Naydon in Graveney. Ilsted, iii. 16.

Thomas Argall, 1559, Dec. 23, signed letters of administration of Thomas Skott, as "Officer of Court." 1564 had lands at Hovenden, of Cranbrook, Chatham, Kent. Has- ted, iii. 148.

Richard Argall, of East Sutton, Esq. some and heire. Ad- mitted at Inner Temple, 1553. M.P. for Maldon 1563. Died. 1558.

John Argall, 3rd son. Of Ch. Ch. Oxford. B.A. 1562. Rector of Halesworth, M.A. 1565. Ann, m. Thomas Sisley, of Essex. 2ndly to Augus- tyn Steward of London.

Richard Argall, Sara, d. of Edward Grannt, D.D. Bur. at Great Baddow, April 12, 1648.

THOMAS ARGALL, eldest son. Succeeded his father. 1590. Witness to letter of Sir John Scott to Lord Willoughby. 1595. Had CEPHALUS and PROCRIS dedicated to him. 1605. o. s. p. Monument in East Sutton Church. 1611. Dec. 20, o. s. p.

John Argall, heir of his brother, Sir Regnald. Sold Waltham- stow to Dr H. King, Bp. of Chichester in . Sold East Sutton to his brother-in-law Sir E. Filmer, knt. Described as of Colchester, J.P. for Essex. Bur. at Great Baddow, Essex, March 9, 1642.

Richard Argall, called "2 soune," i. e. after death of his two bro- thers. In 1621 dedicated his poems to "John Argall of Col- chester."

Sammel Argall, called "3 soune," 1622, June 26, knighted at Ro- chester, Gov. Mary, m. to Raynold Kemp of Wye, Kent, Esq. Catherin, m. to Raynold Bath- urst of Horton, Kent, Esq. Jayne, m. to Pawle Flettewood of Roos, Lancashire, Esq. Sara.

Six daughters, viz.: Elizabeth, m. to Sir E. Filmer, knt. of East Sutton, Kent. Margaret, m. to Edmund Ran- dolph of Aylesford, Kent, Esq. Mary, m. to Raynold Kemp of Wye, Kent, Esq. Catherin, m. to Raynold Bath- urst of Horton, Kent, Esq. Jayne, m. to Pawle Flettewood of Roos, Lancashire, Esq. Sara.

Richard, 2nd son, = Mary, eldest dan. of Win. Bramston, of Halstead, Essex, gent. Eythrope Rooth- ing, Suoreham, and Rivenhall, Essex, d. 1670, bur. at Much Baddow.

Samuel, 3rd son, appar- ently the Samuel Ar- gall who took the degree of M. D. at Padua in 1648, and was incorporated at Oxford, 1651. Phy- sician in Ordinary to Catherine Queen of Charles II.

Thomas Argall, son and heir, aged 23 in 1634. "Adventured his life and fortune in the King's cause and endured the siege of Colchester, &c." Friend of Chief Justice Bramston. Bur. at Great Baddow, Dec. 9, 1669. (Life of Bramston, pp. 159, 162.)

Thomas Argall, son and heir, aged 23 in 1634. "Adventured his life and fortune in the King's cause and endured the siege of Colchester, &c." Friend of Chief Justice Bramston. Bur. at Great Baddow, Dec. 9, 1669. (Life of Bramston, pp. 159, 162.)

Mary, m. to Thomas Tendring of Bore- ham, or Barkham, in com. Essex. She d. and was bur. 1647, May 30.

Richard, bur. Dec. 17, 1641. William, bur. June 13, 1643. Charles, bapt. Sept. 2, 1648. by whom he had issue Jane, bur. July 31, 1683. His wife bur. Nov. 8, 1683. He was bur. Oct. 8, 1683. Richard, bapt. Mar. 24, 1650 or 1651. Bur. Dec. 5, 1659. Samuel, bapt. July 26, 1652.

Thomas Argall, = Ann Entered Inner Temple, Nov. 1655. Called to bar, 1662. Men- tioned in Life of Bramston, 1672, p. 159.

Sarah, bapt. Aug. 12, 1644, bur. Oct. 6, 1646. Maria, bapt. Jan. 21, 1646. Ann. bur. Jan. 30, 1646. Sarah, bapt. Oct. 23, 1654. Elizabeth, bapt. Mar. 6, 1658.

Mary, m. to Captain Blackman. ? Elizabeth, b. Aug. 20, 1643.

A child, bur. Elizabeth, bur. Oct. 9, 1669. Sept. 3, 1680.

Thomas, bur. June 13, 1681.

Ally, bur. Nov. 16, 1686.

William Argall, bapt. July 8, 1682, bur. April 22, 1684.

Jane, bapt. Jan. 15, 1684. Mary, bapt. Oct. 16, 1686.

No. 1083, fol. 71b; No. 1432, fol. 110b; No. 1542, fol. 94b, contain pedigrees more or less complete of the Argall family, about which Hasted's Kent, Morant's Essex, Newcourt's Repertorium, the Memorials of the Family of Scott, of Scots Hall, the Autobiography of Sir John Bramston, and the Poems of Bishop H. King, edited by the Ven. Archdeacon Hannah, supply divers particulars.

In the annexed pedigree some few statements rest only on probabilities. There is no evidence that Richard Argall, of Goodneston, was son of John Argall, nor that the Thomas Argall described as "Officer of Court," and living A.D. 1564, was the son of the above-mentioned Richard. Again, there is no positive proof that Thomas, the eldest son of Richard Argall, of East Sutton, is to be identified with the Thomas Argall of the Dedication of Edward's Poems—though, as he was then (in 1595) the head of the family, it seems all but certain that they are one and the same person. Lastly, the Thomas Argall mentioned in the Life of Bramston does not appear to have been recorded in the Parish Register of Great Baddow, from which the names of the rest of that generation have been extracted. The following particulars as to several members of the family have been collected (1). In the "Herald and Genealogist," 1867, vol. i. 429, "Margaret Tolkerne, d^r of John Tolkerne, of London, Esq., wife of Thomas Argall, afterwards re-married to Sir Giles Allington." MS. Addit. Brit. Mus. 16,279. This statement, however, is not incompatible with that of Antony Wood, that John Talcarne was of Cornwall. See also

Collectanea Topographica, vol. iv. p. 35, in an extract relating to the church of Horseheath, co. Cambridge, from Cole's MSS. :

“ On the large rim over the pillars is this inscription in capitals: Sir Gyles Alington, Knighte, sonne & heyre of Sir Gyles Alington Knighte died 22nd Aug^t 1586, aged 86 And thirdly he married Margaret, daughter of John Tallakarne, Esquier, before wife of Thomas Argall, Esquier, and had by her no issue.”

(2). In the Calendar of State Papers, Domestic, 1547—1580, p. 691, Dec. 1580, are these entries :

67. Answers by Lawrence Argoll to such objections as may be urged against his suit for registration of Wills by the Proctors of the Arches, and others.
68. Statement of the number of Wills proved in the Prerogative Court communibus annis, from January 1575 to the last of December 1580, in support of Argoll's suit.

(3). Gabriel Argall, Trin. Aul. Cambridge, incorporated M.A. 1573, Oxon. (Register of University of Cambridge.)

(4). Richard Argall of East Sutton is not altogether unknown in the annals of literature. In fact Watt in his *Bibliotheca Britannica*, vol. i. 42a, ascribes to him “The Accedens of Armory. London 1568, 4to.” This, however, is a mistake. The book is the composition of Gerard Leigh, but after the preface follows an address to the reader by *Richard Argoll of the Inner Temple*. He probably wrote some of the latter passages of the book, in the opinion of Mr. Nichols, *Herald and Genealogist*, 1863, vol. i. p. 108. “In this part of the volume there are some curious passages full of bombast, attributable to his Templar friend Richard Argall.” Leigh thus blazons the Argall coat. “Because the bearer hereof

not only embraceth the Arte, but all other good sciences (as a thing given to him naturally, besides all gentlemanly behaviour), I will give him a precious blazonne. The field is parted per fesse Perle and Emerode, a pale counterchanged of the first, three lions' heads erased Rubie. Consider that the Moone and Venus are the fielde, and how Mars keepeth the same, who will never flee," fol. 86, 1st ed. 1562; fol. 49, ed. 1576. This coat in ordinary blason is, Per fess argent and vert, a pale counterchanged three lions' heads erased, gules. Again at p. 115 Leigh writes "Item I gyve to Mr. Richard Argall my picture of the Wyndmylle, and my shyld of Lyons bones."

(5). The first-mentioned Samuel Argall was rather a prominent personage in the early history of Virginia, as we find from Beverley's History of that colony, printed at London 1722, octavo. For "anno 1612 two Ships more arrived with supplies: And Capt. *Argall*, who commanded one of them, being sent in her to *Patowmeck* to buy Corn, he there met with *Pocahontas*, the excellent Daughter of *Powhatan*, and having prevail'd with her to come Aboard to a Treat, he detain'd her Prisoner, and carried her to *James Town*, designing to make Peace with her Father by her Release: But on the contrary, that Prince resented the Affront very highly; and, although he loved his Daughter with all imaginable Tenderness, yet he would not be brought to Terms by that unhandsome Treachery; till about two Years after a Marriage being proposed between Mr. *John Rolfe*, an *English* Gentleman, and this Lady; which *Powhatan* taking to be a sincere Token of Friendship, he vouchsafed to

consent to it, and to conclude a Peace, tho' he would not come to the Wedding." (p. 25.)

"In the year 1617 Captain Samuel Argall was sent to Virginia as Governor, and made the Colony flourish and increase wonderfully, and kept them in great Plenty and Quiet." (p. 32.)

The next year he undertook a coasting voyage northward, and obliged the French to desert two Settlements which they had made on the north of *New England*, and at *Port Royal*, and in 1619 returned to England. (pp. 33-35.)

Beverley was probably indebted for these particulars to Purchas's *Pilgrimes*, in the fourth volume of which great work they will be found at pp. 1758, 1764, 1768, 1773, 1805, 1808. In the British Museum, Bibl. Cotton. Otho. E. viii. No. 299, there is a document of three pages, injured by fire at the top of each leaf, containing the answer of Captain Argoll to a charge of having taken a French ship. His name ought to be added to the long list of adventurous Englishmen whose boldness contributed to the extension of our Colonial Empire. It is evident that K. James I. was not unmindful of his services, for, being at Rochester in 1622, "he there knighted, on the 26th of June, Sir Samuel Argall of Essex." (Nichols's *Progresses of K. James I.* vol. iii. 770.)

(6). Richard Argall, 2nd son of John and Sara Argall, was of Emanuel College, Cambridge, B.A. 1635, and M.A. 1638. Chief Justice Bramston in his *Autobiography* (Camden Society, xxxii. 1845, p. 23) writes thus: "Mary, eldest d^r of William Bramston of Halstead married to M^r Richard Argall of Badow Esq. He

was bred up in Emanuel College. A wittie man he was, a good scholler, and tooke Orders, and was Rector of Eythrope Roothing in Essex, and after the King's return Sir William Wyseman gave him Rivenhall too in 1662. There he dyed, leaving a widow and one daughter Mary, which he married to Captain Blackman, as he thought richly, but he proved a cross ill-natured man." He preached the funeral Sermon of C. J. Bramston his wife's uncle, and died in 1670. The following entry is in the Register of Rivenhall. "Mem. That I had institution into the Rectory of Rivenhall from the reverend father in God Gilbert L^d Bp. of London, uppon the 3rd day of October 1662, and that I had Induction from John Hansley Archdeacon of Colchester October 4th 1662 and was put into actual possession thereof accordingly Rich. Milward D.D. Rect. de Braxted Magn. the 13th day of the same Octob. R. Argall." "Richard Argall, Rector of this Parish dyed Feb^y 23rd and was buried at Much Baddow the 26th Feb^y 1⁶ $\frac{6}{7}$ Richard Strutt Rect."

(7). Samuel Argall, third son of John and Sara Argall, was born at Great Baddow, and is, I conjecture, the child entered in the Register there, "1621, July 4. Samuel, son of John and Ann Argall, Baptized." The mother's name *Ann* is probably a mistake for *Sara*. He was for five years at Chelmsford School, under Mr. Peake, and was entered Pensioner 19 April, 1639, at St. John's, under Wrench as Tutor. He was M.D. at Padua in 1648.

Of this Samuel Argall, Antony Wood in his *Fasti Oxonienses* (ii. 167, ed. Bliss) has left this record: "1651, Mar. 11. SAM.

ARGALL, doct. of phys. of the said Univ. (Padua) was also then incorporated. He was an Essex man born, and took that degree at Padua in 1648." He was afterwards "of *Low Hall*, in the parish of *Walthamstow* in *Essex*, Dr. in Physick, Candidate and Honorary Fellow of the College of Physicians in London, and Physician in Ordinary to her Majesty." (This was Catherine, Queen of Charles II.) Guillim, Heraldry, p. 275, ed. 1679; p. 397, ed. 1724. He married Elizabeth, dr. of Sir Thomas Palmer, Baronet, of Wingham (Wotton, Baronetage, i. 442), and had issue. Four of his children were buried at Great Baddow, but whether any survived I do not know.

After 1686 there appear to be no entries of the Argalls in the Registers at Great Baddow, and the Rev. A. W. Bullen, Vicar of the parish, writes: "I never heard of the family before, though I have lived here all my life, and cannot discover in what house they lived. They were evidently persons of some note, as many entries are made in large characters, vouchsafed only to the Lords of the Manor and a few besides."*

VI. In making choice of such subjects for his Muse as *Cephalus and Procris*, and *Narcissus*, Thomas Edwards was acting in perfect harmony with the spirit of his age. Classical knowledge was now widely diffused. For a century and a half the press had been issuing editions of the Greek and Roman authors in their original tongues, and most of the chief writers had been translated into

* Argall is a local name in Cornwall. There is a cave at Argall, near Falmouth, in which luminous moss is found. Journals of Caroline Fox, Lond. 1882, i. 135.

the several leading languages of Europe. The aid of art had been called in to illustrate such as were fitted for pictorial effect, and the publication of the version of Ovid's *Metamorphoses*, called the "Bible des Poetes," printed by Verard at Paris in 1493, had been followed by other works of a similar character. Beside this general taste, it may be inferred that the success attending Marlowe's *Hero and Leander*, and the two poems of Shakspeare, would encourage a young writer to aim at distinction in the same field. The whole of this subject has been most thoroughly investigated and dealt with by Warton in his *History of English Poetry*, sections lvii. to lxi. In a note to section lix., as already stated, he refers to *Cephalus and Procris* as entered on the Stationers' Book, but in ignorance of the real nature of the work. Mr. Hazlitt, however, in his edition, while making good the omission, has gone out of his way to express an opinion on very insufficient grounds, by saying, "It is a dull poem. No perfect copy is known." At the time of writing this note Mr. Hazlitt could not have read more than the first sheet, supposing he had seen the whole of the Lamport fragment; but probably he had read only the few lines sent by Mr. C. Edmonds, which are printed in the *Additions to the Handbook of Popular Literature*, p. 690.

Whatever may be the faults of Edwards's poem I cannot admit that dulness is one of them. It has variety of person, scene, and incident, and its references to contemporary poets, however much out of place, carry the reader on to the end. No doubt he sometimes fails to convey his meaning clearly—his rhymes are

e

often faulty, and his punctuation is valueless. At the same time there are lines of considerable beauty, and compound words which are most expressive. But faults and beauties alike must be left for each reader to discover for himself. My object in the few remarks here made has been simply to guard against what I conceive to be an erroneous opinion, and to leave it open for all to weigh his merits and demerits impartially, and as he is now first presented to their view to bespeak for him a fair field and no favour. In the notes I have endeavoured to explain difficulties, to illustrate words and phrases, and thus to save readers the trouble of having to refer to many books, and must ask for myself the same indulgence which I have requested for my author.

VII. I have now to express my acknowledgments to all who have kindly assisted me in this work. To the Dean and Chapter of Peterborough especially for the loan of the unique Original, and to Sir C. E. Isham, Bart. for the opportunity of collating the fragment in his possession.

At Oxford to the Very Rev. H. G. Liddell, Dean of Ch. Ch.; Professor Burrows of All Souls; the Rev. W. D. Macray of the Bodleian—and at Cambridge to the Rev. G. Phillips, President of Queen's; Professor Mayor of St. John's, and the Rev. H. R. Luard, Registrary, who examined records in their custody to afford me information. Several of the Clergy, now Incumbents of Parishes with which the Argall family had been connected, most kindly searched for and transcribed such entries as were likely to be of service.—I beg to thank the Rev. G. W. Lockhart Ross of

Sutton Valence, V. J. Stanton of Halesworth, F. Spurrell of Faulkourn, P. F. Britton of Cadeleigh, R. E. Formby of Latchington, and especially the Rev. A. W. Bullen of Great Baddow, who at the request of the late Ven. Archdeacon Ady sent most copious extracts from his Register.

It is a matter of deep regret that death should have placed both the Ven. Archdeacon and another friend, our late colleague the Rev. H. O. Coxe, M.A., Bodleian Librarian, beyond the reach of words, but I must here record my sense of gratitude to each of them for their assistance, and especially to Mr. Coxe for the warm interest he evidenced for the publication of these poems, and for many valuable suggestions, which were a continual encouragement amid the difficulties of editorial work. My best thanks are also due to our treasurer, Mr. H. H. Gibbs, by whose intervention Mr. Furnivall obtained the opinions of so many eminent scholars on the difficult problem of identifying the author alluded to in the Envoy to Narcissus. To all those gentlemen I tender my respectful acknowledgments—as also to my nephew, Mr. E. F. Buckley, of Lincoln's Inn; and to Mr. C. Edmonds, editor of the Isham Reprints and the Lamport Garland, for some valuable references and researches.

Nor should I omit my thanks to Mr. Gravell, of Messrs. Nichols and Sons' Office, for the great pains he has taken to ensure accuracy while the Work was at press.

W. E. BUCKLEY.

Middleton Cheney,
December, 1882.

CEPHALVS

& PROCRIS.



NARCISSVS.

Aurora musæ amica.



LONDON

Imprinted by *John Wolfe.*

1 5 9 5.



To the Right worshipfull Master
Thomas Argall Esquire.

DEere Sir the titles refyant to your state,
Meritorious due : because my penne is statelesse,
I not fet downe, nor will I straine it foorth,
To tilt against the Sunne, with seeming speeches,
Suffizeth all are ready and awaite,
With their hartes-soule, and Artes perfwasiue mistresse,
To tell the louely honor, and the worth,
Of your deseruing praise, Heroicke graces:
 What were it then for me to praise the light?
 When none, but one, commendes darke shady night.

Then as the day is made to shame the finner,
To staine obscuritie, inur'd supposes,
And maintaine Artes inestimable treasure,
To blind-fold Enuie, barbarisme scorning,
O with thy fauour, light a young beginner,
From margining reproach, Satyricke gloses,
And gentle Sir, at your best pleasing leysure,
Shine on these cloudy lines, that want adorning,
 That I may walke, where neuer path was seene,
 In shadie groues, twisting the mirtle greene.

Thomas Edwards.

To the Honorable Gentlemen & true fauourites of Poetrie.



Vdiciall and courteous, least I be thought in this my boldenesse, to Imitate Irus, that car'd not to whome he bar'd his nakednesse, so hee might be clothed. Thus much vnder your fauours I protest, that in writing of these twoo imperfect Poemes, I haue ouergonne my selfe, in respect of what I wish to be perfourmed: but for that diuers of my friendes haue slak't that feare in me, & (as it were) heau'd me onwards to touch the lap of your accomplished vertues. I haue thus boldly, what in a yeare bene studiously a dooing now in one day (as our custome is) set to the view of your Heroicke censures.

Base necessitie, which schollers hate as ignorance, hath bene Englanddes shame, and made many liue in bastardy a long time: Now is the sap of sweete science budding, and the true honor of Cynthia vnder our climate girt in a robe of bright tralucent lawne: Deckt gloriously with bayes, and vnder her faire raigne, honoured with euerlasting renowne, fame and Maiesty.

O what is Honor without the complementes of Fame? or the liuing sparkes in any heroicke gentleman? not sowzed by the adamantine Goate-bleeding impressiō of some Artist.

Well could Homer paint on Vlyffes shield, for that Vlyffes fauour made Homer paint.

Thrise happy Amintas that bode his penne to steepe in the muses golden type of all bounty: whose golden penne bode all knightes stoope, to thy O thrice honoured and honorable vertues.

The teares of the muses haue bene teared from Helicon. Most haue endeuoured to appease Iupiter, some to applause Mercury, all to honor the deities. Iupiter hath bene found pleasant, Mer-

cury plausiue, all plyant ; but few knowne to distill Ambrosia from beauen to feast men that are mortall on earth.

How many when they tosse their pens to eternize some of their fauourites, that although it be neuer so exquisite for the Poeme, or excellent for memoriall : that either begin or end not with the description of blacke and ougly night, as who would say, my thoughts are obscur'd and my soule darkened with the terrour of obliuion.

For me this restes, to wish that such were eyther dum & could not speake, or deafe and could not heare, so not to tune their stately verse to enchant others, or ope their eares to the hurt of themselves.

But why temporize I thus, on the intemperature of this our clymate ? wherein liue to themselves, Schollers and Emperours ; esteeming bountie as an ornament to dazell the eie, and telling to themselves wonders of themselves, wherein they quench honor with fames winges, and burne maiestie with the title of ingratitude, and some there are (I know) that hold fortune at hazard, & trip it of in buskin, till I feare me they will haue nothe but skin.

Silly one, how thou tattlest of others want ? is it not an ordinary guise, for some to set their neighbours house on fire, to warme themselves ? beleue me courteous gentlemen, I walke not in clouds, nor can I sbro'dly morralize on any, as to describe a banquet because I am hungry, or to shew how coldly schollers are recompensd, because I am poore, onely I am vrg'd as it were to paraphrase on their doinges with my penne, because I honour learning with my hart. And thus benigne gentlemen, as I began, so in duety I end, euer prest to do you all seruice.

Thomas Edwards.

Cephalus and Procris.

To post forth gan another *Phaeton*,
And swore once more, he should the world vpon,
Or as tis thought to trie th' aduentrous boy.

Yet some suppose, he meant vpon this day,
A Sympathy of sorrowes to aduaunce.

The boy thus proude-made, hotly gan to praunce,

And now heuens coape, *Ioues* pallace chrystaline

Downe dingeth *Atlas*, and straight doth decline

In such abundant measure, as tis said,

Since that same day the light of heuens decaide ;

A metamorphosis on earth 'mongst men,

As touching constancy hath bene since then, and telling to
them, and this is true maidens, since that erein they quenck honor
with fames for louers neuer maiestie with the title of ingrati-
tude, and some there are (I know) that hold fortune at hazard, &
trip it of in buskin, till I feare me they will haue nothe but skin.

Silly one, how thou tatest of others want? is it not an ordina-
ry guise, for some to set their neighbours house on fire, to warme
themselues? beleue me courteous gentlemen, I walke not in clouds,
nor can I shro'dly morralize on any, as to describe a banquet be-
cause I am hungry, or to shew how coldly schollers are recompensd,
because I am poore, onely I am vrg'd as it were to paraphrase on
their doinges with my penne, because I honour learning with my
hart. And thus benigne gentlemen, as I began, so in duety I
end, euer prest to do you all seruice.

Thomas Edwards.

A paraphrasis
of the Night.

Faire and bright *Cyn*
Richly adorning nightes darke minatione,
Scoured amidst the starry Canapie
Of heauens celestiallyl gouernement, well nie
Downe to the euer ouer-fwelling tide,
Where old *Oceanus* was wont t'abide,
At last began to crie, and call amaine,
Oh what is he, my loue so long detaines!
Or i'ft *Ioues* pleasure *Cynthia* shall alone,
Obscure by night, still walke as one forlorne:
Therewith away she headlong postes along
Salt washing waues, rebellious cloudes among,
So as it seem'd minding the heauens to leaue,
And them of light, thus strangely to bereaue.

* With that *Aurora* starting from her bed,
As one that standes deuising, shakes his head,
Not minding either this or that to doe,
So are her thoughtes, nor quicke, nor ouerflow;
Phebus halfe wrothe to see the globe stand still,
The world want light, a woman haue her will:

A description
of the Mor-
ning.

Cephalus and Procris.

To post fourth gan another *Phaeton*,
And swore once more, he should the world vppon,
Or as tis thought to trie th' aduentrous boy.
Yet some suppose, he meant vpon this day,
A Sympathy of sorrowes to aduaunce.
The boy thus proude-made, hotly gan to praunce,
And now heauens coape, *Ioues* pallace chryftaline
Downe dingeth *Atlas*, and straight doth decline
In such abundant measure, as tis faid,
Since that same day the light of heauens decaide ;
A metamorphosis on earth 'mongst men,
As touching constancy hath bene since then,
And this is true maidens, since that same day,
Are faide for louers neuer more to pray.

But to returne, *Phebe* in million teares,
Moanes to her selfe, and for a time forbeares,
Aurora she her swift bright shining rayes,
On *Phebus* charyot tosse, and oft assayes,
With her sweete lookes, her fathers wroth t'appease,
But all she doth, he tels her, doth disease,
Like to the vncorrected headstrong childe,
That neuer felt his parentes strokes but milde,
Growne vp to ryper yeares, disdaines a checke :
(For nature ouergon comes to defect :)

So now *Aurora* hauing felt the pride
Of heauen and earth, turning her selfe a fide,
Rapt with a suddaine extasie of minde,
Vnto her selfe (thus faide) Goddesse diuine :
How hapt that *Phebus* mou'd amid his chafe,
Should such kinde frendship scorne for to imbrace,
I will no more (quoth she) godd it along
Such vnaccustom'd wayes, ne yet among

Cephalus and Procris.

Such as is *Titan*, better fittes it me,
With *Vesper* still to liue, then such as he,
Though well I wot, honor is fet on high,
Yet gentle *Humilitie* is best, fay I.
No more she spake, but like the swelling tide,
That hauing passage skymes, scorning a guide,
Vntill the vaste receipte of *Neptunes* bower,
Kils the hoat fume, euen so, away she skoures,
Lawlesse as twere fans thought or any dread,
Like to banditos mong'ft the mountaine heard.

Aurora filia
Titanis &
Terraë.

And now vpon her gentle louely *mother,
Bright as the morning, comes the mornings honor,
All snowy white, faue purpled heere and there,
So beautifull as beauty might despaire,
And stand amaz'd, noting her wanton eie,
Which at a trice could all the world espie,
Vpon her head, a coronet did stand,
Of feuerall flowers gathered by *Titan*.

*An imitation
taken from
the Thra-
cians called
Acroconiæ,
that vsually
weare long
haire downe
to their wafts.

*A vale she wore downe trayling to her thighes,
The stuffe whereof, I gesse, of such emprize,
As Gods themselues are doubtfull of the arte,
Seeming as aire with otomie disperst,
Her handes, a meny Poets* dead and gone,
Haue heretofore (excelling) wrote vpon.
It shall suffize *Venus* doth grace to her,
In that she waites before, like to a Starre,
Directing of her steps along'ft the zone,
Neuer ouertaken by the *Horizon*,
Ne yet in daunger put of any Lake,
The frozen Pole she warnes her to forsake :
And all **Licurgus* daughters *Dion* noates,
Base in respect of duetie, and out-coates,

*Dead as mē.

Pleiades the
seauen starres,
supposed to be
the daughters
of *Licurgus*.

Cephalus and Procris.

Each God and Goddeffe, fuch is beauties pride,
That *Neptunes* honor hath no larger tide :
One laftes but a time, till time is come againe,
The other euer ouer-rules too certaine.

Thus at the laft, *Aurora* vanquifhing
Heauens glory, and earthes caufe of mourning :
“ For now the fparckling vault of *Ioues* high feate,
“ Was not fo filld with ouer-fwaying heate :
“ Red-hoat difdaine gaue beauty place, for why ?
“ *Venus* had conquered bafe neceffitie.

Along’ft ſhe paſſed by *Hesperides*,
Laden with honor of thoſe golden eies :
And ſtately bode them ſtoupe to honor vs,
And ſtoupe they did, thinking twas *Venus*.
Then from this golden Orchard to the Tower,
→ Where *Ioue* in likenes of a golden ſhower,
Rauifht faire* *Danae*, ſhe in rauifhment
Of ſtrange delightes, the day there almoſt ſpent.
Thence to th’ *Idalian* mount, where *Venus* doues,
Plume on the feathers, ſent by their true loues :
As *Itis* Pheafant feathers, *Progne*, and
Tereus, they the Lapwincke winges did fend :

Ouid lib. 2, de
Triftibus.

Ouid Metam.

→ Faire *Philomela* from the Nightingale
Sent likewiſe feathers, plucked from her taile,
And many others that denying loue,
Dide with deſpight, and here their caufe did moue,
Then on her ſwift-heeld *Pegasus*, amaine
Of *Colchos* golden Fleece a fight to gaine,
And with the ſwift windes Harrould *Mercury*,
The golden Sonne-beames of *Apolloes* tree :
Where valorous warlike Knightes, for feates ydone
Are regiſtred, yclept Knightes of the Sonne :

Cephalus and Procris.

Knights of the Garter, auncient knights of Rhodes,
She mainly postes, and there a time abodes,

I do not tell you all that she did see,
In honor done of this fame golden tree.
Knights did their due, and Poets had no lesse,
Then what for Triumphes euery one can gesse.
Hence twas that *Hermes* stole from heauen the power,
To soueranize on schollers idle howres,
And had not *Ioue* bene fauourable then,
They never should haue bene accounted men,
But liu'd as pefants, shaddowes, imagies,
And nere haue had the princes *similies*.

Hence post we foorth vnto an *Ocean*
That beats against the bankes of *Helycon*,
Whereon if so the ruler of the East,
But cast an eie, we are not meanelly blest,
No more but so, for more were ouer much,
Gold is approu'd but by a slender touch.

And now bright *Phebus* mounted, gan display
His Orient funne-beames, on the liuely day,
Aurora made vnto the Siluan shore,
Where Satyres, Goat-herdes, Shepheards kept of yore,
A sacred and most hallowed cristall spring,
Long'ft which oft *Cephalus* yode on hunting,
And much delighted in the murmyring water,
Whose silent noates gaue Eccho of their author,
And as in Rondelaies of loue they fung,
It aunswere made, yet bod them hold their tounge:
No base groome durst his case here to bemoane,
But quench his thirst, and so part, and be gone.
But *Cephalus*, a man of some compare,
Bore hound, and horse, through depth without despaire,

Cephalus and Procris.

And when the heate of Sommer ftung him thro,
His yuorie limbes heere bath'd, and wafht he to,
His Steede orecome with anger in the chafe,
His dogs halfe tir'd, or put vnto difgrace,
Heere, and but here, he fought for remedie,
Nor durft the *Siluan*s fhrincke, but aide him prefently.
What fhall I fay in pride of him and his?

Man, horfe, and dogs, pleafd th'inamored *Procris*:

But how with him *Aurora* was in loue,
A richer braine the taske would highly moue.

Vpon a milke white courfer fwift as winde,
Betrap't with yffyckles of gold, that chim'bde ;
By sweete *Zephirus*, and the gentle aire,
That breathed life (as twere) to kill defpaire,
Rode he vpright as any heifell wan,
His Steede was wrought, & now would needes be gon :
Whofe ouer head-ftiong prauncing checkt the earth,
In fcornefull forte, and whofe loude neighing breath
Rent through the clouds, like *Ioues* fwift quickning thūder,
And paffage bod, or it would pafh't in funder.

So war-like *Mars*-like fit for *Venus* Court,

Hotly the gallant gentleman did fort,
Now here, now there, his Steede began to rage,
And fent foorth fome to bid the cloudes a badge
Of his proud ftomacke, who would not be proude,
That is well backt, and in his pride alloude?

“ Heere could I tell you many a prettie ftorie,
“ Of fome eterniz'd by an others glory,
“ Of men transfourm'd to apes, of womens euils,
“ Of fiendes made Angels, and of angels diuels,
“ Of many braue knightes done to fhame, and more,
“ How fchollers fauourites waxe ouer poore,

Cephalus and Procris.

“ But oh faire Muse, let slip to treat of such,
“ A taske thou hast, that tyres thee too too much,
“ And none (Gods know) thy boldnesse will out backe,
“ But naked trueth, that garded coates doth lacke.
“ Heroicke Parramore of Fairie land,
“ That stately built, with thy immortall hand,
“ A golden, Angellike, and modest Aulter,
“ For all to sacrifice on, none to alter.
“ Where is that vertuous Muse of thine become?
“ It will awake, for sleepe not prooves it dumme.
“ And thou *Arcadian* knight, earthes second Sunne,
“ Reapt ere halfe ripe, finisht ere halfe begunne,
“ And you that tread the pathes, were these haue gone,
“ Be your foules agentes in our tragicke song,
“ And when the daughter of dispaire is dead,
“ And ougly nightes blacke *Æthiopian* head,
“ Ycought, and woxen pale, for grieve and shame,
“ Then shall our quill, lift honor to your name.

O high *Apollo*, giue thou skill to vs,
That we may queintly follow *Cephalus*,
That now is mounted, ready to surprize,
What game so ere is seiz'd-on by his eies;
Aurora met him, in his furious chase,
As winde doth reigne, so did she him embrace,
And his fierce courage, on the harmefulle Boare,
Ere he did part, should be asswag'd she swore.
His amber-couloured tresses, neuer yet cut,
Into her luke-warme buffome she did put.
She wringes his handes, and hugges him twixt her armes,
(Apes die by culling) yet he tooke no harme:
Anone with smiles, she threatens his chaste conceites,
And (looking on his eies) him she entreates,

Cephalus and Procris.

With kiffes, fighes, and teares reuying them,
As though their fexe of duetie should woe men,
He ftriuing to be gone, she preft him downe :
She ftriuing to kiffe him, he kift the growne,
And euermore on contrarities,
He aunfweare made, vnto her Deitie,
Her garland deckt with many a prettie gemme,
And flowers fweete as May, she gaue to hem :
Her feete (immodest dame) she bear'd to show him,
And askt him, yea, or no, if he did know them,
And therewithall, she whifpers in his eare,
Oh, who fo long, is able to forbear !
A thousand prettie tales she tels him too,
Of *Pan* his *Sirinx*, of *Ioues Io*,
Of *Semele*, the *Arcadian* Nimphes difport,
Their stealth in loue, and him in couert forte,
Like to th'vnhappie Spider, would intangle ;
He flie-like ftriues, and to be gone doth wrangle :
And tels, he can no more of loue or beautie,
Then ruffe-beard Satyres, that nere heard of duetie,
Therefore to cut of all difquietneffe,
Rudely he throwes her from his down-foft brest :
And with his Steede cuts through the riotoufe tnormes,
That fhipwracke make of what is not their owne :
His fpeare halfe bleeding, with a fharpe defire,
To taint the hot-Boare feemed to aspire :
The ruffe and hidious windes, twixt hope and feare,
Whifle amaine into his greedie eares,
His Steede vpftartes, and courage freshly takes,
The Rider fiercely, after hotly makes.
Halfe droncke, with fpitefull mallice gainft the Boare,
He prickt him forward, neuer prickt before.

Cephalus and Procris.

The toyling dogs therewith do mainely runne,
And hauing found the game, their Lord to come
They yalpe couragiously, as who would say,
Come maister come, the footing ferues this way.
Therewith more fierce then *Aoris* did hie,
In his swift chafe the game for to espie,
He gets him gon, nor neede wa'st to say goe,
O cruell men, that can leaue wemen so!

By this the sport grew hot on either part,
→ *Aurora* she was bitten to the hart,
A dogged part it was, she telleth oft,
To bite so deadfully a hart so soft,
Aie me, had *Cupid* bene a rightfull lad,
He neuer should haue shot a dart so bad.
→ But what preuailes? a meny sad laments,
And Madrigals with dolefull tunes she sent,
Vnto the heauens Lampe *Phebus* mournefully,
All balefull, treating pittie from his eies,
She does her orizons, and tels how many
Haue loued her, before nere scorn'd by any:
Her handes so white as yuorie streame,
That through the rockes makes passage vnto him:
Halfe blacke with wrathfull wringing them together
She reares to heauen, and downe vnto her mother,
Anon she faintly lets them fall againe,
To heauen, earth, father, mother, all in vaine,
→ “ For loue is pittileffe, rude, and impartiall,
→ “ When he intendes to laugh at others fall.

Afresh the sport of *Cephalus* began,
Erewhile at fault, his dogges now liuely ran,
And he quicke-listed, when he list to heare,
Ore tooke them straight, and with his venum'd speare,

Cephalus and Procris.

Gashly did wound the Boare couragiously,
The dogs vpon him likewise liuely flie,
His entrals bleeding-ripe before for feare,
Now twixt their grim chaps, *pel mel* they do teare,
The master proude at such a stately prize,
Fils his high thoughtes, and gluts his greedie eies,
He bathes himselfe, (as twere) in Seas of bliffe ;
But what is victorie, where no praise is?

Pittileffe he scornes the plaintes *Aurora* fendeth,
For where her loue beginneth, his loue endeth,
And seeme she neuer so ore-gone with grieve,
He treble ioyes ; o bare and bafe reliefe !

“ Euen like two Commets at one instant spred,
“ The one of good, the other shame and dread :
“ Pestering th’ aire with vapours multiplying,
“ So is our Theame now quicke, and then a dying.

Once more she met him, and thus gently spake,
(If wemen had no tounge, their hartes would breake,) ←

Oh *Cephalus* for pittie loue me sweete ! ←

Or if not loue, yet do me gently greete,
Tis Action shewes th’ intent, but smile vpon me,
Or giue a kisse, a kisse hath not vndone thee :
(Quoth he) these desertes haue I meny a time,
In winters rage, and in the Sommers prime,
Mounted as now with horse, and houndes good store,
Chaste, and encountred with the gag tooth’d Boare,
Roufd vp the fearefull Lion from his caue,
(That duld the heauens, when he began to raue)
Purfu’d the Lizard, Tyger and a crew
Of vntam’d beastes ; yet none tam’d me as yew.
Admit that woemen haue preheminance,
To make men loue ; yet for so foule offence,

Cephalus and Procris.

As for to violate the marriage bed,
Were ouer much to be inamored ;
Her who I honor, and am tied to, ←
Would deeply scorne, I should another woe :
Admit the contrary, is it no finne,
In loue to end, where I did not begin ?
Oh tis a fault, a finne exceeding any !
Then pardon me, for I scorne to loue many. ←

Twixt flame and feare scorn'd, and denied fo,
Poore soule she blusht, not wotting what to do,
Her teares were issuelesse, her speech was done,
“ The spring being stopt, how can the riuer runne,
Her hart (poore hart) was ouercharg'd with griefe,
“ Tis worfe then death to linger on reliefe.

At last she spake, and thus she mildly said,
Oh, who to choofe, would liue, and die a maide !
What heauenly ioy may be accounted better,
Then for a man to haue a woman debter ?
Now thou art mine in loue : Loue me againe. →
Then I am thine, is it not heartie gaine,
Vpon aduantage to take double fee ?
Thou shalt haue double, treble, pleaseth thee :
These curled, and vntewed lockes of thine,
Let me but borrow vpon pawne of mine.
These (oh immortall) eies, these sacred handes,
Lend me I pray thee, on sufficient bandes :
Wilt thou not trust me ? By the sacred throne,
That *Phebus* in the mid day fits vpon,
I will not kepe them past a day or twaine,
But Ile returne them safely home againe,

These lockes (quoth he) that curled I do weare,
Within their folding billowes they do beare,

Cephalus and Procris.

The deere remembrance twixt my loue and mee,
Therefore I cannot lend them vnto thee,
These eies delight, those eies did them maintaine,
And therefore can not lend them foorth againe,
These handes gaue faith of my true faithfulnesse,
And therefore will not lend them; pardons vs.

“ All fad, and in her widdow-hood of sorrow,
“ Like to the Pilgrim longing for the morrow,
“ Tires on the tedious day, and tels his case
“ Vnto the ruthelless Eccho what he was.

So doth *Aurora* rioteously complaine
Of loue, that hath her hart vniustly flaine,
And furiously she throwes her armes about him,
As who would say, she could not be without him;
Fast to his girted side she neatly clinges,
Her haire let loose about his shoulders flinges:
Nay twere immodest to tell the affection
That she did show him, leaft it draw to action.

“ Faire *Cytherea*, mistress of delight,
“ Heere was accompanied with fould despight,
“ The boy woxt proude to see the morning pale,
“ And hence it was *Ioue* plucked of his vale,
“ That he might pittie her, and note his wrath,
“ But scornefully he smiles, and helpeth nothe: *did not*
“ Whereat reuengefully to loue he gaue,
“ Perpetuall blindnes in his choice to haue,
“ And too too true we finde it euery day;
“ That loue since then hath bene a blinded boy, ← *of 1667*
“ And knowes not where (unhappy wegg) to dart,
“ But desperately, vncounceld flayes the hart.

By this deepe chat on either part was one,
And *Cephalus* would now perforce be gone.

Cephalus and Procris.

What can a woman more then to entreate?
Is it for men to practife on deceite?
Like to the toiling *Sisiphus* in vaine,
She roules the stone, that tumbleth backe againe,
And striue she ne're so much to conquer him,
It will not be for he hates such, so sinne:
Againe she pleades his constancie to misse,
Requitall in the lowest degree by *Procris*;
Inferring more to proue her argument,
That woemen cannot be with one content. ←

Cephalus as now vnto her speech gaue heede,
Againe (quoth she) attir'd in marchants weede,
Home to thy faire spouse, moue her vnto ruth,
Pleade tediously on loue, boast of thy youth,
And if not youth, nor loue, can her obtaine,
Promise rewardes for some consent for gaine:
I fay no more, but if I were a man,
These cheekes for loue should neuer look so wan.

Drown'd in a sea of ouerfwellling hate,
As one that lies before his enimie prostrate,
Willing to liue, yet scorning to beg life,
So feares he now (as twere) with his false wife;
Sometimes he cals her faire, chaste, wife, and graue,
Anon with too too wrathfull tauntes he raues,
(Quoth he) shall I, where erst I might commaunde,
Goe and intreate with knee, and cap in hand,
Or shall I die, tormented thus in minde,
Iust *Radamantb*, what torture canst thou finde,
For woemen that disloyall, counterfeite,
Loue to their peeres, and yet would slay their hartes?
Haft thou no more tubs bottomelesse to fill?
Haft thou no more stones to rowle vp the hill?

Cephalus and Procris.

Haft thou no more wheeles to teare of their flesh,
That fo difloyally in loue transgrefse?
Haft thou no torment, neuer yet inflicted
On woemens flesh, and all this while neglected?
If fo I pray thee graunt this boone to mee,
That *Procris* therewith may tormented be,
Oh! he is deafe, and damned let him liue,
He will not heare, his kingdome too well thriues.
Proferpina, great goddeffe of the Lake,
Some pittie fweete on the diftreffed take:
And when the *Chaos* of this worldes difdaine,
Hath sent this bodie to th' Elizium plaine,
And left this Center barren of repaft,
Ile honor thee eternall with my ghost,
Which faid, "as one that banisht doth remaine,
"Would rather die then longing be detained,
Desperate he goes vnto his innocent wife,
What's she would wed t' abide fo bad a life?
And now the tombe that clofeth rotten bones,
(Deceitfull man) disguised is come home,
He asketh for himfelfe, himfelfe being there,
Would it not make a thousand woemen feare?
He tels her of his long indur'd laments,
By fea and land, that he for her hath fpent,
And would haue faid more, but she ftraight was gone,
Is not the fault efpeciall in the man?
Then after makes he by her flender vale,
He holdes her faft, and tels her meny a tale,
He threw her downe vpon the yeelding bed,
And swore he there would loofe his maiden-head,
She (as some fay, all woemen ftricktly do,)
Faintly deni'd what she was willing too:

Cephalus and Procris.

But when he saw her won to his desire,
(Discourteous man) did heape flax on the fire,
What there did want in wordes most subtilly,
By liberall giftes he did the same supply,
Hauing purfued fo egerly his drift,
Procris vnarm'd fufpecting not his fhifte ;
What for desire of ftealth in loue commended,
Or gold s' abundant dealt, fhe him befrended,
At leaft gaue notice of her willing minde,
(*Æfopian* fnakes will alwaies proue vnkind,)
At firft content to parley hand in hand,
After fteale kiffes, talke of *Cupids* band,
And by degrees applide the tex fo well,
As (cunning counter-feite) he did excell,
And what but now gently he might obtaine,
O what but now, fhe wifht cald backe againe,
“ The duskie vapours of the middle earth,
“ Drawne from contagious dewes, & noifome breathes,
“ Choakt the cleere day ; and now from *Acheron*,
“ Blacke difmall night was come the world vpon,
“ Fitting true louers, and their fweete repaft,
“ *Cinthia* arofe from *Neptunes* couch at laft.
Oh ! then this fcape of *Cephalus* was fpide,
Treafon may fhadowed be but neuer hid ;
Vnhappy woman, fhe the dull night fpent
In fad complaintes, and giddie merrymentes,
Sometimes intending to excufe her crime,
By vowes protefting, and an other time,
(Remotiuie woman) would haue done worfe harme,
Hymen therewith fent forth a frefh alarme,
But *Chauntecleere* that did the morne bewray,
With his cleere noates gaue notice of the day,

Cephalus and Procris.

Whereat she starts, and in a desperate moode,
Skipt from the bed, all wrathfull where she stoode,
Vow'd to herselfe perpetuall banishment,
Mournefull complaintes, out-cries, and languishment ;
Then to the craggie vaulted caues, whose found
Small mourning doth a treble grieffe refound,
Amid the thickest of the desertes, she
Distressed woman, forlorne, solitarie,
With many a direfull song, fits the thicke groue,
And heere and there in vncouth pathes doth roue.

Cephalus we leaue vnto his secrete muse,

Lamie by chaunce some sacred herbe to vse,
On deere compassion of some louers plaintes,
Among the woods and moorie fennes she hauntes,
Such euill pleasing humours, fairie elues,
Obserue and keepe autenticke mong'ft themselues ;
And now was she of purpose trauailing,
Intending quietly to be a gathering
Some vnprophane, or holy thing, or other :
Good Faerie Lady, hadst thou bene loues mother,
Not halfe so meny gallants had bene flaine,
As now in common are with endlesse paine,
This Lady compassing her secret fauour ;
Procris espi'd wondring at her behaiour,
Amaz'd she stoode at such a heauenly sight,
To see so debonary a faint at such a hight,
Her haire downe trailing, and her robes loose worne,
Rushing through thicketts, and yet neuer torne,
Her brest so white as euer womans was,
And yet made subiect to the Sunnes large compasse :
Each so officious, and became her so,
As *Thames* doth Swannes, or Swans did euer *Po*,

Cephalus and Procris.

Procris in steede of tearmes her to falute,
With teares and fighes, (shewing her tounge was mute)
She humbly downe vnto her louely feete,
Bow'd her straight bodie *Lamie* to greet: :
Therewith the Lady of those pretie ones,
That in the twylight mocke the frozen zone,
And hand in hand daunce by some filuer brooke,
One at an other pointing, and vp looke,
(Like rurall Faunes) vpon the full fa't Moone,
Intreating *Venus* some heroicke boone,
Gently gan stoupe, and with her sacred haire,
Her louely eies, and face so ouer faire,
She neatly couers, and her vngirt gowne,
Deafely commits vnto the lowly growne,
She dandleth *Procris* thereon prettily,
And chaunteth soueraigne songs full merrily,
And gins to prancke her vp with many a flower,
And vow'd she should be *Oboron's* parramore.
“ Euen like to one thats troubled in his sleepe,
“ Amazed startes of nothe scarce taking keepe,
“ But in a furie tels what he hath done,
So she of *Cephalus* a tale begun,
Whereby the Lady quickly vnderstood,
The cause she was so griued and so wood,
Aie me, who can (quoth *Lamie*) be so cruell,
As to conuert the building Oake to fuell?
Or rob the Ceder from his royall armes,
That spread so faire, or do a woman harme?
Waft not inough for *Læda's* Swanly scape,
That *Iupiter* was author of the rape?
What can be more for *Cephalus* then this,
That *Cephalus* was author of thy misse?

Cephalus and Procris.

The fault ydone must be to him alluded,
That in the complot hath thee so abufed,
I pray thee tell me, who would not consent,
Amoroufly boorded, and in merriment?
Say that thou hadst not yeelded therevnto,
As one vnknowne, vnmaskt thou would'ft it do,
Methinkes the pastime had bene ouer pleasing,
So sweetely stolne, and won by such false leafing,
A wonder fure that *Cephalus* a man,
Giuen to hunting, with the game not ran;
But thou wilt fay, he gaue thee too much law,
Whereby to course, his dogs the game not faw,
Tut twas in thee to bring the sport to passe,
Knowing his dogs, and where the huntsman was,
In foothe, if he had hunted cunningly,
He should haue prickt out where the game did lie,
But peradventure I will not fay so,
His dogs were tir'd: and if new sport not kno,
For some a moneth, and meny men a weeke,
Cherrish their curs before for game they seeke,
And then no maruaile though they backe did beate,
When they were strengthlesse, and orecome with heate,
If it be royall too, I heard some fay,
Till warrant had, ther's none must coorse or play,
But it is wonder, he on his owne land,
Would not strik't dead, hauing't so faire at stand,
A was not halfe couragious on the sport,
For who would yeeld when he hath won the fort?
An other time he vowes (perhaps) to kill,
But in meane while poore *Procris* wants her will,
It is but game (quoth she) doth stand betweene you,
And what but sporting doth he difallow?

Cephalus and Procris.

To end which controuersie (quoth she) againe,
Shew him an other course vpon the plaine,
And if he then beate backe, or sleeping follow,
Once more giue notice by a filuer hollow,
It may be he will haue some deep furmize,
That ther's new footing, note his greedie eies,
For thei' le be pliant, sheuering in his head,
Like to a greedie *Priapus* in bed,
For pittie, ruthe, compassion, loue, or lust,
He can not choose but yeeld perforce he must,
Perfwade thy selfe, a womans wordes can wound,
Her teares oh they are able to confound :
Then *Procris* cease, and prey thee mourne no more,
✓ There be that haue done ten times worse before.

Careleffe of what the eluifh wanton spake,
Procris begins a fresh her plaintes to make,
She kneeleth downe close by the riuers side,
And with her teares did make a second tide,
She vp to heauen heaues her immortall eies,
Casting them downe againe she seem'd to die,
No shew of pleasance from her face did come,
Except the teares ioyd on her cheekes to runne,
Her handes full often would haue helpt each other,
But were so weake they could not meete together :
Some orizons I gesse she would haue done,
But they alack were finisht ere begun.

✓ Thus for a season liueleffe she doth liue,
And prayes to death, but deafe he nothing giues ;
Continuing for a space thus desolate,
The new sprung flowers her fences animate,
Her head and eies then she ginnes to maintaine,
As one halfe forrowing that she liu'd againe,

Cephalus and Procris.

Their former strength her handes possesse at laft,
Which serue to drie the teares that she doth waft.

Thus in distressefull wife, as though she had
Bene rauisht, wounded, or at least halfe mad,
Like a *Theffalian Metra*, of our storie
To haue no part, nor rob vs of our glory,
She fiercely raues, and teares in carelesse forte,
The louely flowers (God wot) that hurteth not.
At length the filent *Morpheus* with his lute,
About her tyring braine gan to falute
Her vnto rest, the *Driades* consent,
With downe of thissels they made her a tent,
Where softly slumbering shadowed from the Sunne,
To rest herselfe deuoutly she begun.

But note the sequel, an vnciuill Swaine,
That had bene wandring from the scorched plaines,
Espied this *Amoretta* where she lay,
Conceited deedes base Clownes do oft bewray,
Rude as he was in action, roughe, and harsh,
Dull, sluggish, heauie, willfull, more then rash,
He paces long'ft, and round about her tent,
And which way he had gone againe he went ;
His rude borne basenesse holdes him thus excus'd, ✓
In age we do the like in youth we vs'd,
Nor stood he long on tearmes, but rusheth in,
And boldly thus to boord her doth begin.

O gentle Goddesse loues owne louely mother !
(For fairer then thy selfe, I know no other,)
What sacrilegious obsequies vndone,
Art thou perfourming to thy winged Sonne ?
Or are these cloistred willow walles the show,
Of thy fell hate to him that thou doest owe,

Cephalus and Procris.

Tis mercenary toyling thus alone,
Tell me (I pray thee) wherefore doest thou moane?
Amid extreames who would not shew his griefe?
The riuer pent feldome yeeldes reliefe:
But being deuided flowes and nurfeth many,
Sorrow (I gesse) did neuer good to any,
Thou art too peeuisht, faith, be rul'd by me;
Who liues content, hath not securitie,
And sooner fades the flower then the weede,
Woemen are onely made on for their deedes,
Few reape the stubble, when the corne is gon,
A Hermitage compared to a region,
Hath no excede, but takes disgrace therein:
So woemen liuing follitarie, sin,
More by the wrong they do commit thereby,
Then mong'ft many acting the contrary:
This said, he bow'd his body to embrace her,
Thinking thereby, that he should greatly grace her,
And would haue told her something in her eare,
But she orecome with melancholy feare,
Diu'd downe amid the greene and rosey briers,
Thinking belike with teares to quench desire,
Aie me (I wot) who euer the like tried,
✓ Knowes tis a hell to loue, and be denied.
And who so is most politicke, true loue
Will fend his wits, or headlong, or to *Ioue*.
The dowdy yongster had by this so well
Perfwaded *Procris* from her solemne Cell,
That now as heeretofore through thicke and thin,
Like some pernicious hegg surpriz'd with sin,
Cutting the aire with braine-sick shreekes and cries,
Like a swift arrow with the winde she highes,

Cephalus and Procris.

For that fame Swaine yspoken of, did tell her,
Where and with what Nimphe *Cephalus* did err, ✓
Still doth the morning add vnto our muse,
And of *Auroraes* sweete some sweete to vse,
Lets mount couragiously, ha done with hate,
Tis feruile still on sorrow to dilate.
“ The staring massacres, blood-dronken plots,
“ Hot riotous hell-quickeners, *Italian-nots* :
“ That tup their wits with snaky *Nemesis*,
“ Teate-fucking on the poyson of her mis,
“ With ougly fiendes ytasked let them bee,
“ A milder fury to enrich seeke wee,
“ If *Homer* did so well the feates ypaint
“ Of an *Vlyffes*, then how much more quaint,
“ Might his sweete verse th’ immortal *Hector* graced,
“ And praise deseruing all, all haue imbraced?
“ But what is more in vre, or getteth praise,
“ Then sweete Affection tun’d in homely layes?
“ Gladly would our *Cephalian* muse haue fung
“ All of white loue, enamored with a tounge,
“ That still *Styll* musicke fighting teares together,
“ Could one conceite haue made beget an other,
“ And so haue ranfackt this rich age of that,
“ The muses wanton fauourites haue got
“ Heauens-gloryfier, with thy holy fire,
“ O thrise immortal quickener of desire,
“ That scorn’st this* vast and base prodigious clime,
“ Smyling at such as beg in ragged rime,
“ Powre from aboue, or fauour of the prince,
“ Distilling wordes to hight the quintessence
“ Of fame and honor: such I say doest scorne,
“ Because thy stately verse was Lordly borne,

He mindes in
respect of Po-
ets and their
fauourites.

Cephalus and Procris.

“ Through all *Arcadia*, and the *Fayerie* land,
“ And hauing smale true grace in *Albion*,
“ Thy natiue soyle, as thou of right deserued’st,
“ Rightly adornes one now, that’s richly ferued :
“ O to that quick sprite of thy smooth-cut quill,
“ Without furmise of thinking any ill.
“ *I offer vp in duetic and in zeale,
“ This dull conceite of mine, and do appeale,
“ With reuerence to thy
“ On will I put that breste-plate and there on,
“ Riuet the standard boare in spite of such :
“ As thy bright name condigne or would but touch,
“ *Affection* is the whole *Parentthesis*,
“ That here I streake, which from our taske doth misse.

And now conclude we in a word or twaine,
Viragon-like, *Procris* the woods containe ;
Where by direction from the Swaine she lay,
Shrowded with smale bowes from the scorching day,
Close by th’ accustom’d harbour of her loue,
Where he to follace did him selfe approue,
It was his guize through melancholy anger,
Heere to oppose his body, as no sfracunger,
But well affected, and acquainted too,
With strange perfourmances, that oft did doo
Him honor, feruice, in respect of her,
That in the skie sits honoured as a Starre,
Soft stealing bare-foote Faeries now and then,
(That counted are as Iewels worne of men,)
Together with the scornefull mocking *Eccho*,
Nymphes, *Driades*, and *Satyres* many mo
Then I can tell you, would full oft most trim,
Like gliding ghoastes about his cabine fwim,

He thinkes it
the ductie of
euery one that
failes, to strike
maine-top, be-
fore that great
& mighty Po-
et COLLYN.

Cephalus and Procris.

As what might seeme to imitate delight,
Sweete thoughts by day, and musicke in the night,
Causing the one so to confirme the other,
As Reuels, Maskes, and all that *Cupids* mother,
Could summon to the earth, heere was it done,
A second heauen, (aie me) there was begunne.

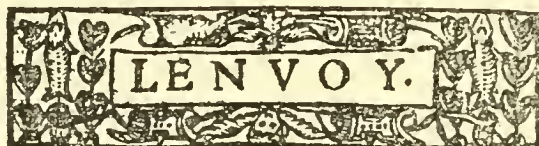
She waues herselfe, supposing that thereby,
Aurora to embrace he would come nie ;
But he mistrusting some deuouring beast,
Till he could finde some pray, himselfe did rest,
Vnder that thicket, eft-soone with the dart,
He of *Aurora* had acted a part,
Fitter for some rude martialist then one,
That should haue bene the accent of her moane.
Now in her bowels bathes the dart a good,
The liuely, fresh, and rosey couloured blood
Then did rebate, in steade whereof pale death,
Lay with his surquedie to draw her breath,
Her speach past fence, her fences past all speaking,
Thus for prolonged life he fals entreating.
Thou saffron God (quoth he) that knits the knot
Of marriage, do'st, heauē know, thou knowest not what,
How art thou wrath, that mak'st me of this wrong
Author and Actor, and in tragicke song,
Doe'st binde my temples, eke in fable cloudes,
Encampes the honor thereto is allowde,
O *Hymen* hast thou no remorse in loue ?
Then *Hyems* hencefoorth be till I approoue
Againe the fruites, and comfort issuelesse,
Of Iealousie in marriage had a mis.

Heere was no want of hate, foule *Achoron*,
Styx, and *Cocytus*, duskie *Phlegyton*,

L'Enuoy.

Eumenydes, and all the hell houndes then,
Spued foorth disgrace, oh what hath *Cupid* done !
Pherecydes, *Puppius*, and *Philocles* mourne,
Mourne with *Cephalus*, and your *Hymni* turne
To dismall nightes darke ougly stratagemes,
To tragicke out-cries, wonderment of men,
And those that take delight in amorous loue,
Be their *Heraclian* wits subiect to moue
An other Sunne to grace our *Theater*,
That sadly mournes in blacke, with heauy cheere,
Duld with a still continuing heauineffe ;
O! in extreames who comes to visite vs?

FINIS.



Et wixt extreames

Are ready pathes and faire,
On straight and narrow went
Leades passengers in dreames,

And euer as the aire,

Doth buzze them with content,

A cruelle ougly fenne ;

Hated of Gods and men,

Cals out amaine,

O whether but this way :

Or now, or neuer bend,

Your steps this goale to gaine,

The tother tels you stray,

And neuer will finde ende,

Thus hath the Gods decreed,

To paine foules for their deedes.

L'Enuoy.

✓ These monfters tway,
Ycleeped are of all,
Dispaire and eke debate,
Which are (as Poets fay)
Of Enuies whelpes the fall,
And neuer come too late :
By *Procris* it appeeres,
Whofe prooffe is bought fo deere.

Debate a foote,
And Iealoufie abroad,
For remedie dispaire,
Comes in a yellow coate,
And actes where wyfardes troade,
To fhew the gazers faire,
How fubtilly he can cloake,
The tale an other fpoake.

O time of times,
When monfter-mongers fhew,
As men in painted cloathes,
For foode euen like to pine,
And are in weale Gods know,
Vpheld with fpiced broathes,
So as the weakeft feeme,
What often we not deeme.

Abandon it,
That breedes fuch difcontent,
Foule Iealoufie the fore,
That vile defpight would hit,
Debate his *Chorus* fpent,
Comes in a tragicke more,

L'Enuoy.

Then Actors on this Stage,
Can plausiuey engage.

✓ Oh *Cephalus*,
That nothe could pittie moue,
To tend *Auroraes* plaintes,
Now sham'd to tell vnto vs,
How thou would'ft gladly loue,
So *Procris* might not faint,
Full oft the like doth hap,
To them that thinke to scape.

But aie me shee,
Vnmercifully glad,
To spie her wedded mate,
Rest from all woemen free,
Yet amorously clad,
Thought on her bended knee,
Of him to be receau'd
But aie me was deceiu'd.

Oft hits the fame,
For who the innocent,
To catch in secret snares,
(And laughes at their false shame,)
Doth couertly inuent,
Themselues not throughly ware,
Are oft beguil'd thereby,
Woemen especially.

✓ Faire *Procris* fall,
The merriment of moe,
That tread in vncouth went,
Remaine for sample shall,

L'Enuoy.

And learne them where to goe,
Their eares not so attent,
To vile disloyaltie,
Nurfe vnto Iealousie.

Aurora shee,
Too amorous and coye,
Toyde with the hunters game,
Till louing not to fee,
Spide loue cloth'd like a boy ;
Whereat as one asham'd,
She starts, and downe-ward creepes,
Supposing all a sleepe.

“ The seruator,
“ That earst did brauely skoure,
“ Against the frontier heate,
“ For fame and endlesse honor,
“ Retir'd for want of power,
“ Secure himselfe would feate,
So she but all too soone,
Her honor ere begun,
Did famish cleane :
For where she fought to gaine,
The type of her content,
By fatall powers diuine,
Was suddainely so stain'd,
As made them both repent,
And thus enamoured,
The morning since look't red.

As blushing thro,
Some tinsell weau'd of lawne,
Like one whose tale halfe spent,
His coulour comes and goes,
Defirous to be gone,
In briefe shewes his intent,

L'Enuoy.

Not halfe fo ftately done,
As what he erft begun,

Euen fo, and fo,
Aurora pittioufly,
For grieffe and bitter fhame,
Cries out, oh let me goe,
(For who but fluggards eie,
The morning feeke to blame?)
Let fhollers only mourne,
For this fame wretched tourne.

✓ A iuft reward
To fuch as feeke the fpoyle,
Of any wedded ftate,
But what do we regard?
So liue by others toyle,
And reape what they haue got,
No other reckoning wee,
Suppose but all of glee.

Aie me the Sonne,
Ere halfe our tale is quit,
His ftrength rebates amaine,
A clymate cold and wan,
That cannot ftrength a wit,
By Arte to tell the fame,
Faire *Cynthia* fhine thou bright,
Hencefoorth Ile ferue the night.

F I N I S .

NARCISSVS

Aurora musæ amica.



LONDON

Imprinted by John Wolfe.

1 5 9 5.




NARCISSVS

You that are faire, and scorne th' effectes of loue,
 You that are chaste, and stand on nice conceites,
 You *Delians* that the Muses artes can moue,
 You that for one poore thing make thousands treat,
 You that on beauties honor do curuate;
 Come sing with me, and if these noates be lowe,
 You shall haue some prickt higher ere ye goe.

I tune no discord, neither on reproache,
 With hideous tearmes in thwarting any dame,
 But euen in plaine-song, plodding foorth of each,
 That Cynicke beauties visor on doth frame,
 Sing I, and so sing all that beautie name:
 If there be any that account it harsh,
 Why let them know, it is *Narcissus* verse.

Now geue me leaue, for now I minde to trie you,
 Sweete Muses but to harbour mong't so many,
 On rich *Parnassus* mount, if not so nie you,
 O yet in some low hollow Caue with any,
 That but the name of *Patsy* do carry:
 Corycus some haue told you let lie vast,
 There let me liue a while, though die disgra'ft.

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Narcissus.

Euen word for word, fence, sentence, and conceite
I will vnfold, if you will giue me leaue,
Euen as *Narcissus* playning did entreate
Mee to sit downe, nor will I you deceive,
Of any glory that you can receive,
By this sad tale, and if it do you pleasure,
No doubt there will be better done at leisure.

With fixed eies, handes ioyntly vpwardes reard,
His bodie all to mournfull sorrow bent,
Imbracing clowdie sighes, as one prepard,
To tell some leaden-tale, not merriment,
With melancholy action onwardes went :
And thus he spake, and smiling too, begun,
And thus he wept, and ended to his song.

Whilest I was young nurst in the blessed heauen,
Of those sweete Ioyes, which men allude to loue,
Euen in the hight thereof was I bereauen,
Of those sweete pleasures, ere I could approue,
The essence of that organing from *Ioue* :
For looke how Gnats soft sining swarme together,
So did faire Ladies round about me houer.

Aie me, I not respected dalliance then,
Though many did incyte me to disport,
I knew not I what ioyes they gaue to men,
But as the banquet past, they as the shot,
Pleasing euils acting or acting not,
Gods know I knew not, nor accounted euer
Of fairest women ! Of fowlest weather.

Narcissus.

* I thought no good compar'd vnto deceite,
Fancie was alwaies dull, and knew not mee,
When Ladies did with kiffes me entreate,
As in a traunce I lay, and would not see,
Of dalliance so farre I stole in degree,
What good did Nature giuing me such beautie,
And would not shew me there to all the duetie?

I not regarded plaintes, or nice smiles speaking,
Eies modest wandering, tounge alluring obiectes,
Sighes rayfing teares, ~~flamewitch the whitelice melting~~
You *Delians* that the Muses artes can moue,
You that for one poore thing make thousands treatte,
You that on beauties honor do curuate ;
Come sing with me, and if these noates be lowe,
You shall haue some prickt higher ere ye goe.

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Sweete Muses but to harbour mong'ft so many,
On rich *Parnassus* mount, if not so nie you,
O yet in some low hollow Caue with any,
That but the name of *Poetry* do carry :
Corycyus some haue told you let lie vast,
There let me liue a while, though die disgra'ft.

Narcissus.

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 What good did Nature giuing me such beautie,
 And would not shew me there to all the duetie?

I not regarded plaintes, or nice smiles speaking,
Eies modest wandering, tounge alluring obiectes,
Sighes rayfing teares, shame with the white rose streking,
But counted her, and her as natures abiectes,
— He that nere paine did feele, all doubttes doth neglect;
— So carelesse were my thoughtes and all my actions,
— As I accounted nere to feele subiection.

I stood as nice as any she aliue,
On this curl'd locke the other wreathed haire,
And told how some had power to make men wiue,
And some againe to bring them to dispaire,
Had I but told them they could charme the aire;
 Such was believe, and such is still in louers,
 That one may cause them thinke, or ought discouer.

O had I bene lesse faire, or they more wittie,
Then had I not thus playn'd in tragicke song,
Then had I not bene pointed at by pittie,
Nor throwne my selfe Care-swallowing griefes among,
Nor these teares thus vnto the world haue throng'd:
 But what auailles, sigh, weepe, mourne, houle, lament?
 In vaine wordes, action, teares, and all are spent.

Narcissus.

Would some good man had massacred my face,
Blinde stroke my eies, as was my hart thereto,
Dafht in my throate, my teeth, done some disgrace,
For with my tounge some say they were vndoe,
Or me foredone to shame, ere they did woe.

I am perfwaded then, I had not beene,
What now I am, nor halfe these griefes had feene.

“ Looke how at suddaine thunder in the aire,
“ Th’ amazed starts, looking from whence it comes,
“ So on report of any passing faire,
“ The greedie people in the streeetes do runne,
“ Where first the Wonder-breeder it begunne :
It was enough to say *Narcissus* came,
The crie thereof gaue grace vnto my name.

How many times haue I been luld a sleepe,
In Ladies bowers, and carried to and fro,
Whilest but a stripling, Lord, how would they peepe
On this, and that, not knowing what to do?
Nature they blam’d, and yet they praif’d it to :
Had *Priapus Narcissus* place enioy’d,
He would a little more haue done then toy’d.

Some with *Still* musicke, some with pleasing songes,
Some with coy smiles, mixt now and then with frownes,
Some with rich giftes, all with alluring tounes,
And many with their eies to th’ earth cast downe,
Sighing foorth forrow that did so aboune,
Sufficient to approue on thrice more coye,
And yet (poore wenches) could not get a boy.

Narcissus.

Anone the fayrest gins thus to falute,
Narcissus, oh *Narcissus* looke vpon mee,
There are (quoth she) ten thousand that would greet
Her, who thou maist command, yet scornst I see.
Reak'ft thou no more of loue, of life, of beautie?
Ioues Iô was transform'd vnto a cow,
So would I low, might I be lou'de of yow.

Another queintly thus disputes with me,
As now and then amongst my fellow peeres,
I wont to sport awaie the time, quoth she,
Well now (*Narcissus*) I perceiue a cheere,
You pricke a cast to touch the mistres neere.
Ah short in faith, I wish you no more harme,
Than that you had some *Marie* in your armes.

The cast is mine (quoth I) she it denide,
I wrangl'de, striu'de, and would not yeeld the thro,
Vnto a standing measure Ile be tride,
Whether (quoth she) that I haue won't or no,
Striue, wrangle, measure, doo what I could do:
Somewhat she aild, and this I found at last,
For want of rubs I ouerthrew the cast.

Then came the neatest one of all my louers,
The onely patterne of simplicitie,
Her sifter-hood would not a thought discouer,
That should foretell whereon she did relie,
Not for a world, her loue was bent so holly,
When she did sweare, her oath was by this booke,
And then would kisse, and round about her looke.

Narcissus.

I haue not tolde you in what neat attire,
She came to vifit me her onely brother,
Nor how she cloakt her spirituall desire,
That was fo feruent towards me boue others,
Her chaft not-foes, and toying lyke a mother :
Nor will I tell you, leaft fome olde wife faie,
Narciffus was a cruell wanton boie.

“ Oh what is beautie more than to the ficke
“ A potion adding fpirit to the patient,
“ Which for a time hath operation quicke,
“ But when that nature workes her due euent,
“ Is ruinous and quite without content :
“ Then youth and beautie hold not hands together,
“ For youth is beft, where beautie hath another.

Yet youth and beautie hold you hands together,
For you are feemely ornaments of nature,
And will delight the fonne of fuch a mother,
And glad the Sire that put fuch prooffe in vre,
Beautie and youth are baites without a lure :
That fcorning pride, fo farre exceed compare,
As makes you feeme what yet you neuer were.

Faire *Adonis* in pride that fhewes fo hot,
Clad in rich purple haire, with amorous hew,
Caufing to leaue her Doue-drawne chariot,
Loue fole commander, and to follow yow,
Not for the palme of glorie but for *yew* :
Come tune with me true defolations noate,
For none but we can beauties blindnes coate.

Narcissus.

For none but we, we, but none for vs mourne ;
Thrice faire *Adonis* by this cooling water,
Come feate thy louely branches, and Ile turne
These plains to meades, these meades to plaine teares after,
When with recording noates of their first author ;
We'le take more ioy in counting ouer forrowes,
Than *Venus* gazing on her ingling sparrowes.

Come, come *Adonis*, let vs meete each other,
Imbrace thou fighs, with teares I'le fil the aire,
And though we both were haplesse boies together,
Yet let vs now contend against the faire,
Beautie like winter bringeth on despaire :
Fruit ouer-ripe, Iems valued past their worth,
Redoune small honor to their bringer forth.

✓ Nay if thou wilt not, choofe, feest who comes here?
Tis one that hath the map of forrow drawen,
Welcome *Leander*, welcome, stand thou neere,
Alacke poore youth, what hast thou for a pawne,
What, not a rag, where's *Heroes* vale of lawne?
Her buskins all of shels yfiluered ore,
What hast thou noth? then pack yonder's the doore.

Yet staie a while, for thou shalt mourne with me,
Yet get thee gone, for I will mourne alone ;
Yet staie awhile, extreames are bad we see,
And yet it skils not, for thou canst not mone,
Thou wilt not moane, thy teares were long since done :
And were thy griefes againe for to lament,
Thou couldst not shed such teares as I haue spent.

Narcissus.

No, no *Leander*, thou lasciuiously
Didst plaie with loue, and with thy loue hadst sport,
Nere didst thou mourne, but as thou liuedst didst dy,
Telling *Musæus*, he the world of what
Thy dandling tresses of faire *Hero* got :
I tearme her faire, for thou didst make her faire,
For without men alacke they nothing are.

But tell me, tell me, whether art thou bent,
Hath *Tempe* now disgorg'd her loue-mates hether,
Or haue you license for some merriment,
To visit faire *Elizium*, tell me whether,
What melancholy man, answerest to neither ?
It skills not much, for thought you will not faie,
Abydos can your wantonnes display.

Oh cease *Narcissus*, be not so mis-lead,
Thou art in furie and deceiued quite,
Looke round about thee where are anie dead,
Or ghosts afrighting come to dim thy fight ?
Thou doest mistake, and dreamst to serue the night :
Night onely cheefe companion for thy care,
Yet when he comes, canst not of him beware.

Thou fable winged messenger of *Ioue*,
True honor of content and sad complaints,
Comfort to them that liuing die in loue,
Hate to the scornfull and nice dames so quaint,
Deepe searcher of our secret teares and plaints :
Wide ope thy wings, I'le houer twixt thy armes,
And like the cock when morne comes found alarme.

Narcissus.

Was euer boy afflicted thus before?
Was euer man halfe partner of my grieffe?
Was euer Nymph or Goddeffe knowne of yore,
To languish thus and neuer haue reliefe?
Was euer goddeffe, man, or boy the chiefe?
The onely subiect for a wrathfull pen,
Heauens iudge, earth deem, ges you the foules of men.

Is this the happie bliffeful ioy of beautie?
Is this the summer sporting with delight?
Then cage vp me for winter's best, saie I,
And sing who list in such funne-shining light,
Obscuritie and sweet thought wandering night
Are fit companions for my troubled ghoast,
Farewell, the Sunne's too hot to be my hoast.

I, I, *Narcissus*, in some pitchie caue,
Or vgly dungeon where the serpens lie,
There rest thy selfe, and when thou ginst to raue,
Their musicke shall confort melodiouffie,
Vnto thy sighs and deepe lamenting cries:
For since the earth hath none that pittie moues,
To tell thy tale, tell thou scornst such as loue.

I there's the fore, tell how thou scornst to loue,
Tell to thy shame, tell to thy ouerthrow,
Tell them beneath, or tell to them aboue,
Tell who thou wilt, long since ther's none but know,
And know *Narcissus*, more than thou canst show:
For he that sorrow hath possesst, at last
In telling of his tale is quite disgraft.

Narcissus.

What shall I then but languish in complaining,
Since deepest teares haue smallest comfort shewen ;
And if I had the richest wordes remaining,
That euer tragicke massacre made knowen,
Or poets imping them now perfect grown :
Yet these and all, could not my thoughts discover,
And this I got scorning to be a louer.

Now comes the swelling foules shame to be told,
Now preffeth on my long neglected care,
How shall I tell my grieffe, or how vnfolde
The coie disdaines I vsde, and what they were,
Or how with anie comfort shall appeare ?
The one halfe to the world of my distresse,
You that did vrge this fore make it seeme lesse.

Now make it seeme lesse, now or neuer do it,
You faire alluring Nymphs, you pretie ones,
Take from this broken song, or adde you to it,
Descant on which part best shall please, for none
Shall be accounted sweet that sing alone :
Then faire dames sing a treble to my base,
With teares be yours, with sighs Ile shew my case.

And if the world esteeme of bare good will,
Then I am he, the onely subiect yet,
That ere inferted to enrich a quill,
Or could command the sternest muse to write,
I craue not then for anie to indite,
But to the world and ages yet to cum,
Narcissus poet shall not be found dum.

Narcissus.

This faid, a million of deepe-searching fighes,
(The messengers to tragike thoughts and cries)
Hee doth prepare as actors in his night,
And then addrest to speake he onward highes,
And thus gainst loue begins to tyrannize :
“ If beautie bring vs so to be mis-led,
“ Of such a relique who’s inamoured ?

So witleffe, fond, faue thou was neuer anie,
Forlorne *Narcissus* to thy selfe complaining,
Oh cruell Loue that hath vndone so many,
Hast thou yet power or anie hope remaining,
To chafe from these faire springs hatefull disdayning ?
Oh no, loutes darts haue all but one euent,
Once shooting, vertue of the rest are spent.

See foulings Queene, see how thou trainst me forth,
Thou gauest me beautie, which the world admir’d,
But when I came to talent out the worth,
What issue ioy’d it that my youth requir’d,
A brain-sick hot conceit by loue inspir’d,
A flaming blast, no sooner seene than gon,
A finke to swallow vp the looker on.

“ For as amid the troupe of warlike men,
“ Their generall for safetie flies amaine,
“ Who fatall death by fortunes aide doth ken,
“ Sad messenger his hoped wish detaines,
“ So was *Narcissus* to his treble paine :
“ Loutes generall, and mongst his faire ones flew,
“ Whilest in the troupe was slaine ere ioyes he knew.

Narcissus.

And which I mourne for most, difastrous chance,
I tooke the Iewels which faire Ladies sent me,
And manie pretie toies, which to aduance
My future bane, vnwillingly they meant me,
Their whole attire and choice suites not content me ;
 But like a louer glad of each new toy,
 So I a woman turned from a boy.

Which once perform'd, how farre did I exceed
Those stately dames, in gesture, modest action,
Coy lookes, deep smiles, faining heroique deeds,
To bring them all vnder my owne subiection,
For as a woman tired in affection,
 Some new disport neare thought on is requir'd,
 So now I long'd to walke to be admir'd.

The life obtaining fields, we liuely trace,
And like yong fawnes delight to sport each other,
Some framing odes, and others in their grace,
Chaunt foueraigne sweet Sonetto's to loues mother,
Thus euerie Nymph would gladly be a louer ;
 And loue himselfe might have enamoured beene,
 If he had eies, and these choice dames had seene.

Yet I was carelesse, for selfe-loue orethrew me,
I scornd to heare how he could flaie or wound,
And yet full oft, so many nymphs as knew me,
Would saie that once blind loue would cast me downe,
Foule fall that poare blind boy whose power abownes ;
 Well, well, I see tis shame to threat the Gods,
 Whose deepe authoritie gaines treble ods.

Narcissus.

As thus we like to wanton wenches were,
In feuerall sports best pleasing and delightfull,
Seuered at last I to a fount drew neere,
Oh that alone a boy should be so wilfull!
As children vse gainst pretie toies be spightfull:
In playing till they spoiled be or harm'd,
So playd I with this coole-spring till it warm'd.

For as I gaz'd into this shallow spring,
I rear'd my voice, mistrusting that nor this,
Oh what diuine Saint is it that doth sing!
Let me intreate to haue of thee a kisse,
See who *Narcissus* lou'd, see where's his misse:
His owne conceit with that of his did fire him,
When others actual colde it did desire him.

Lead by my attractiue Syren-singing selfe,
Vnto this Sun-shine-shadow for the substance,
Hard at the brinke, prying from forth the shelve,
That grounded hath my ioyes and pleasing essence,
I claim'd th' authoritie of them were absence:
/ And made this well my ill, this bowre my bane,
This daily good become my hourly wane.

Yet dreading of no ill, close downe I lay,
By this same goodly fountaine deere and precious,
Beset with azured stones bonnie and gay,
Like a yong woer that should visite vs,
Oh that bright-seeming things should be so vicious,
Base imperfection Nature doth abhorre,
Then why should I deceiued be thus farre?

Narcissus.

Neuer was she more perfectly imbraced,
Than in her worke vnto *Narcissus* done,
If arte, proportion should haue thus disgraced,
Where should our artifts then haue rai'sd theyr Sunne,
That in this cast vp *Chaos* is begunne?

Loues minion did her deitie here show,
That Nature should not claime what she did ow.

Immortall strife that heauens should be at iarre,
Why should the one seeke to disgrace the rest;
Were there no women, there would be no warre,
For pride in them claimes her due interest,
Presumptuous women thus to scorne the blest:

But gainst their sex why doo I raue thus vile,
That lou'd *Narciff*; in loue that was a child?

Now had my eyes betooke themselues to gaze,
On this cleere-spring where as a man distract,
The more I sought allusions forth to raze,
The more I found my senses in defact,
And could not choose but yeeld to this enact,
That I beheld the fairest faire that euer
Earth could desire, or heauens to earth deliuer.

Yet striue I did, and counted it deceit,
I chid the wanton fond toies that I vs'd,
And with sharpe taunts would faine haue found retreat,
And tolde my selfe how of my selfe refus'd,
Many faire Ladies were and how abus'd
Through base disdaine, then calling vnto *Ioue*,
He would not heare, thus I was for't to loue.

Narcissus.

For't vnto loue, I for't perforce to yeld,
Not as the groueling coyne-imbracing fathers,
Doo now in common make their children yld,
By chopping them to church that like of neither,
But by stern fate vnweldie that was euer :

Was I vnhappie that I was or any,
Loues yong *Adultus* faouored of so many ?

“ As when the English globe-incompaffer,
“ By fame purueying found another land,
“ Or as the troupe at *Bosworth*, *Richards* err,
“ Done to disgrace, a taske nere tooke in hand,
“ By *Hercules* were readie for command :
So hauing euer fortunatly sped,
Suppos'd that fhaddowes would bee enamored.

For see how *Efops* dog was quite forgone,
And lost the substance weening further gaine,
So was I gazing on this Orient Sunne,
✓ Stroke blinde, Gods knowe, vnto my treble paine,
✓ Leaping at fhaddowes, loofing of the maine :
When I loues pleafance thought to have imbraced,
My fun-shine light darke clouds sent foul disgraced.

Yet such a humor tilted in my brest,
As few could threat the none-age of my voice,
For though the heauens had here fet vp their rest,
I proudly boasted that she was my choice,
And for my sake earth onely thus was blest :
And tolde them since they fashioned this golde,
To coine the like, how they had lost their mold.

Narcissus.

Sad and drier thoughts a foot, my wearied lims,
Close as I could to touch this Saint I couched,
My bodie on the earth sepulchring him,
That dying liu'd, my lips hers to haue touched,
I forc'd them forward, and my head downe crouched :
 And so continued treating, till with teares
 The spring run ore, yet she to kisse forbare.

Looke on those faire eies, smile to shew affection,
Tell how my beautie would enrich her fauour,
Talke Sun-go-downe, no rules tending to action,
But she would scorne, & sweare so God should faue her,
Her loue burnt like perfume quite without fauour :
 Yet if (quoth she) or I but dreamt, she spake it,
 Tis but a kisse you craue, why stoupe and take it.

Neuer the greedie *Tantalus* pursued,
To touch those seeming apples more than I,
Vow'd in conceit her fauour to haue vs'de,
I hastned forward, and her beckning spie,
Like affection offering, and like curtesie :
 Now was the heauen, ah now was heauen a hell,
 I ioy'd, but what can anie louer tell ?

A coole effect for my affections burning,
A sad receipt to mittigate my paine,
What shall I be like to the *Polyp* turning,
Or an *Orpheus* going to hel againe ?
No, loue nere bled but at the master vaine :
 And there will I benum the liuely flesh,
 And strike by arte or nature shall transgresse.

Narcissus.

Then like a cunning pilate making out,
To gaine the *Oceans* currant stem I forward,
Top gallant hoist amaine, safely about
The loftie fer with spread failes hal'd I onward,
To make sure passage, but alacke too backward,
The sea prefer'd our vintage, for the bloome
Was blasted quite, ere fruit was feene to come.

For as I thought downe stouping to haue kist her,
My loose-borne tresses that were lawlesse euer,
Troubled the spring, and caus'd me that I mist her,
Who so before no such fond toies could feuer,
My hope to haue inioy'd her loue, but rather,
Haire, hart and all would sacrificz'd and done,
To foulest shame this faire one to haue wonne.

Who knowes not that in deepest waters lies
The greatest danger, or who will not know it?
Monsters of time, whose ruine each one spies,
And to the world in teares lamenting show it,
That beautie hath small good for men to owe it:
But as a relique for the sight alone,
Is to be dandled, kist, and lookt vpon.

At last, for what but time perfection giues?
Againe, O, O, againe my ladies fauour,
I haue obtain'd, at least againe she liues,
And now what doubt, but doubtlesse I shal haue her,
It is the water, and not she that wauers:
Slanderous men that count of them so slightly,
Who would exceed if you were what you might be?

Narcissus.

See when I spread my armes her to imbrace,
She casteth hers as willingly to meet me,
And when I blush, how it procures her grace,
If weepe or smile, she in same method greets me,
And how so ere I boord her, she salutes me,
As willing to continue pleafance, yet,
Saue smiling kiffes I can nothing get.

But how deceiu'd, what Saint doo I adore?
Her lips do moue, and yet I cannot heare her,
She beckens when I stoope, yet euermore
Am farthest off, when I should be most neere her,
And if with gentle smiles I seeme to cheere her:
Vnlike a louer weepes to see me sport,
And ist not strange? Ioyes when she sees me hurt.

Oh why doth Neptune clofet vp my deere?
She is no Mermaid, nor accounted so,
Yet she is faire, and that doth touch him neere,
But she's a votarie, then let her go,
What beautie but with wordes men can vndo?
Oh *Neptune* she's a *Syren*, therefore nay,
Syrens are fittest to adorne the sea.

Then tie me fast where still these eares may heare her,
Oh then I feare these eies will climbe too high!
Yet let me then these bankes be somewhat neerer,
Oh then this tongue will cause this heart to die,
And pining so for loue, talke ouer-lauifhly:
And yet they shal not, for with sighing praiers,
Ile busie them not thinking of the faire.

Narcissus.

Oh thrice immortall, let me come vnto thee,
Within whose limits linkt is natures pride,
Accept my vowes, except thou wilt vndoo me,
She is my loue, and so shall be my bride,
Then part vs not, leaft that I part this tide :
 In spite of *Ioue*, if thou doeft her detaine,
 He fetch her forth, or quel th' ambitious maine.

Some faie the heauens haue derogated farre,
And gladly done on misconceited weeds,
To cloake their scapes, yet heauens scape you this starre
For know she is immortall for her deeds,
And wo to him that playes with Saints I reed :
 The earth a paradife where she is in,
 Equals the heauens, were it not toucht with fin.

“ Now *Phæbus* gins in pride of maiestie,
“ To streake the welkin with his darting beames,
“ And now the leffer planets seeme to die,
“ For he in throane with christall dashing streames,
“ Richer than *Indiaes* golden vained gleames
 “ In chariot mounted, throwes his sparkling lookes,
 “ And vnawares pries midft this azured brooke.

At whose hot shining, rich-dew-summoning,
The gooddeft Nymph that euer fountaine kept,
Her courage was euen then a womanning,
And forrowful he sawe her there, she wept,
And wrung her hands, & downwards would haue crept,
 But that I staid her, ah I doo but dreame !
 It was a vapor that did dull the streame.

Narcissus.

It was a vapor fuming, whose assent,
Loofing the vitall organ whence it sprang,
Much like an vntrain'd faulkon loftly bent,
Wanting the meanes, tottering till tir'd doth hang
Beating the aire: fo till the strength was spent,
 This saffron pale congealed fuming mist,
 Bearded my senses when my loue I mist.

And yet tis *Phæbus* or some richer one,
That ouerpries me thus, it cannot be,
But *Ioue* or some, that pittying my sad mones,
Comes to redresse my plaints, and comming see,
My heauenly loue in her diuinitie:
 Ioue pittie not, nor hearken to my plaints,
 I treat to mortall ones, not heauenly faints.

Sufficeth you haue manie be as faire,
Besides the queene of dalliance and her Nuns,
Chast votaries for Gods to chafe th' aire,
And can Arcadian Nymphs neuer yet wun,
In naming godhood, them from hating turne:
 Alacke this is the daughter of a neat-heard,
 And I am treating but to be her shep-heard.

Some yet may fortune aske me how my state,
From lordly pompe, and fames eterniz'd throne,
Diu'd downe to yonger method and the mate,
Of each forsaken louer quite forlorne,
Am thus in bastardie vnlawfull borne:
 Why are not princes subject to report,
 What cloistred ill but fame doth beare from court?

Narcissus.

Livi's rich statues in his gallery,
Portraide by lyfe, as they in fundrie shapes,
Mask't through the cloudie stitche canapie,
Where *Venus* and her blind ones, acting rapes,
Incestuous, lawlesse, and contentious scapes ;
 Were they remembred, who would be a loue ?
Nor I, nor *Venus*, were she not loues mother.

Oh extreame anguish of the foules affliction !
Pining in forrow, comfortlesse alone,
Hate to the heauens, admitting intercession,
But as a meanes to aggrauate our mones,
Prolonging dated times to leaue's forlorne :
 Raifing new seeds to spring and shaddow vs,
 Whose ghofts we wrong'd, and thus do follow vs.

But how am I in passion for her fake ?
That tyres as much, and equals teare with teare,
That beates the aire with shrikes, and praiers make,
In iust proportion, and with like sad feare,
As I haue done, a louing shew doth beare ;
 Women doo yeeld, yet shame to tell vs so,
 Tis action more than speech doth grace a shew.

And I not much vnlike the Romane actors,
That girt in *Pretextati* feamed robes,
Charged the hearts and eyes of the spectators,
With still continuing forrow, flintie *Niobes*,
And of each circled eie fram'd thousand globes :
 And to become flat images, not men,
 So now must I with action grace the pen.

Narcissus.

For what with wordes the *Chorus* fetteth forth,
Is but t' explaine th'enfuing tragicke scene,
And what is fayd, is yet of litle worth,
Tis I the siege must countenance, and then
Will leaue you all in murmuring fort like men.

Hard at the point of some extremitie,
Vnarm'd to fight, and know not where to flie.

Nor fhall I want the meanes to grace my tale,
Abundant store of sweet perfwasiue stories,
Though they haue past, and got the golden vale,
From artes bright eie, yet *Ascræes* gentle vallies,
Haue shrouded my sad tale, I in the glorie,
Of well accepted fauour and of time,
Thus poasted out, haue smiled on my rime.

Shame wer't to scape the telling of my shame,
How being faire and beautious past compare,
I scorn'd loue, yet lou'd one of my owne name,
My selfe complaining of my face too faire,
And telling how my griefes procured teares :
Confused arguments, vaine, out of date,
And yet it does me good to shew my fate.

Long I continued as a doating matron,
Some new affault affailing her coole breast,
Delights to kisse yong children, plaie the wanton,
And would I know not what, thinking the rest,
Ioying in that I found vnhappiest :
Carelesse of loue, respecting not her honor,
Which now I feele in dotage looking on her.

Narcissus.

Nay on her shadow, on her shadow nay,
Vpon thy owne *Narcissus* loue thy selfe,
Fie wanton, fie, know'ft not thou art a boy,
Or hath a womans weeds, thee sinful elfe,
Made wilfull like themfelues, or how growen coy?
Wer't thou a woman, this is but a shadow,
And feldome do their sex themfelues vndo.

A forrest Nymph, whil'ft thus I stood debating,
Gan oft and oft to tell me pleasing tales,
And sometimes talkt of loue, and then of hating,
Anone she trips it by the short nipt dales,
And then againe the tottering rockes she scales:
But when I cald for her to come vnto me,
A hollow filuer sound bad come and woo me.

Anon I chaunt on pleasing roundelaies,
That told of shepheards, and their foueraigne sportes,
Then blith she pip'd to fend the time awaie,
And clapt my cheekes, praising my nimble throate,
And kisse she will too twixt each sharpe prickt noate.
But if I tell her all that's done is fruitles,
She answeres I, I, to thy tother mistres.

Thus whil'ft the Larke her mounted tale begun,
Vnto the downe-soft *Tythons* blushing Queene,
And rising with her noates sweet orizons,
At *Ioves* high-court gan *Phæbus* steads to weene,
How well appointed, and how brauely seene,
That all in rage they tooke such high disgrace,
The heauens dispatcht poast from *Auroraes* pallace.

Narcissus.

Eccho complayning *Cythereas* sonne,
To be a boy vniust, cruell, vnkinde,
The Gods before her tale was throughly done,
Thus for't agreement twixt our wauering minde,
She to a voice, the *Syluans* plaints to finde :
 And for redresse of her increasng sorrow,
 To hold darke night in chafe, to mocke the morrow.

This done, amaine vnto the spring I made,
Where finding beautie culling nakednes,
Sweet loue reuiuing all that heauens decaide,
And once more placing gentle maidenlikenes,
Thus fought I fauour of my shaddowed mistres ;
 Imbracing fighs, and telling tales to stones,
 Amidst the spring I leapt to ease my mones.

Where what I gain'd, iudge you that vainly fue,
To shaddowes wanting appetite and sence,
If there be anie comfort tell me true?
And then I hope you'le pardon my offence,
Pardon my tale, for I am going hence :

Cephisus now freez'd, whereat the sea-nymphs shout,
 And thus my candle flam'd, and here burnt out.

*Ovid. 3. Met.
Narcissus fu-
it Cephisi flu-
uii, ex Liriopē
nympha, filius.*

F I N I S .

Narcissus.



L'ENVOY.



Carring beautie all bewitching,
Tell a tale to hurt it selfe,
Tels a tale how men are fleeting,
All of Loue and his power,
Tels how womens shewes are pelfe,
And their constancies as flowers.

Aie me pretie wanton boy,
What a fire did hatch thee forth,
To shew thee of the worlds annoy,
Ere thou kenn'ft anie pleasure:
Such a fauour's nothing worth,
To touch not to taste the treasure.

Poets that diuinely dreampt,
Telling wonders vifedly,
My flow Muse haue quite benempt,
And my rude skonce haue aslackt,
So I cannot cunningly,
Make an image to awake.

Ne the frostie lims of age,
Vncouth shape (mickle wonder)
To tread with them in equipage,

L'Enuoy.

As quaint light blearing eies,
Come my pen broken vnder,
Magick-spels such deuize.

Collyn was a mighty fwaine,
In his power all do flourish,
We are shepheards but in vaine,
There is but one tooke the charge,
By his toile we do nourish,
And by him are enlarg'd.

He vnlockt *Albions* glorie,
He twas tolde of *Sidneys* honor,
Onely he of our stories,
Must be fung in greateft pride,
In an Eglogue he hath wonne her,
Fame and honor on his fide.

Deale we not with *Rofamond*,
For the world our sawe will coate,
Amintas and *Leander's* gone,
Oh deere sonnes of stately kings,
Blessed be your nimble throats,
That so amorously could sing.

Adon deafly masking thro,
Stately troupes rich conceited,
Shew'd he well deserued to,
Loues delight on him to gaze,
And had not loue her felfe intreated,
Other nymphs had sent him baies.

L'Enuoy.

Eke in purple roabes distaind,
Amid'ft the Center of this clime,
I haue heard faie doth remaine,
 One whose power floweth far,
That should haue bene of our rime,
 The onely obiect and the star.

Well could his bewitching pen,
Done the Mufes obiects to vs,
Although he differs much from men,
 Tilting under Frieries,
Yet his golden art might woo vs,
 To haue honored him with baies.

He that gan vp to tilt,
Babels fresh remembrance,
Of the worlds-wracke how twas spilt,
 And a world of stories made,
In a catalogues femblance
 Hath alike the Mufes staide.

What remaines peereleffe men,
That in *Albions* confines are,
But eterniz'd with the pen,
 In sacred Poems and sweet laies,
Should be sent to Nations farre,
 The greatnes of faire *Albions* praife.

Let them be audacious proude,
Whose deuifes are of currant,
Euerie stampe is not allow'd,

Narcissus.

Yet the coine may proue as good,
Yourfelues know your lines haue warrant,
I will talke of *Robin Hood*.

And when all is done and past,
Narcissus in another fort,
And gaier clothes shall be pla'ft,
Eke perhaps in good plight,
In meane while I'le make report,
Of your winnings that do write.

Hence a golden tale might grow,
Of due honor and the praife,
That longs to Poets, but the shew
were not worth the while to spend,
Sufficeth that they merit baies,
Saie what I can it must haue end,
Then thus faire *Albion* flourish so,
As *Thames* may nourish as did *Pô*.

F I N I S.

Tho: Edwards.

APPENDIX.

Epig. LIII.

Italiae Vrbes potissimæ. Th. Edwards.

The 52 chief Cities of *Italy* concifely chara-
ctered in fo many Heroic Verfes.

[From

Enchiridium Epigrammatum

Latino-Anglicum

an Epitome of Effais Englifhed out of Latin

&^{ca}.

Doon by Rob: Vilvain of Excefter.

London. 1654.]



*Sancta est Sanctorum celeberrima sanguine Roma:
Cingitur Vrbs Venetum pelago, ditissima nummis.
Inclita Parthenope gignit Comitesque Ducesque:*

Fertilis egregiis fulget Bononia claufris.

Est Mediaolanum iucundum, nobile, magnum.

5 *Excellit studiis facunda Bononia cunctis:*

Splendida solertes nutrit Florentia cives.

Genoa habet portum, mercesque domosque superbas:

Exhaurit loculos Ferraria ferrea plenos.

Omnes Veronæ tituli debentur honoris.

Verrona humanæ dat singula commoda vitæ:

10 *Extollit Paduam Juris studium & Medicinæ.*

Illustrat patriæ Senas facundia linguæ:

Maxima pars hominum clamat miseram esse Cremonam.

Mantua gaudet aquis, ortu decorata Maronis:

Vina Utini Varias generosa vehuntur ad Vrbes.

15 *Brixia dives opum parce succurrit Egenis:*

Italicos Versus præfert Papia Latinis.

Libera Luca tremit Ducibus vicina duobus:

Flent Pisæ amissum dum contemplantur honorem.

Commendant Parmam Lac, Caseus, atque Butyrum:

Per libras vendit perpulchra Placentia poma.

20 *Non caret Hospitiis perpulchra Placentia claris.*

Taurinum exornant Virtus, pietasque, fidesque:

Militibus validis generosa Placentia claret.

Vercellæ lucro non delectantur iniquo:

Mordicus Vrbs Mutinæ Ranas tenet esse salubres.

hoc carmen intelligendum est de folis vr-bibus Piceni. forum Liuii.

25 *Contemnunt omnes Anconæ mænia Turcas:*

Litibus imponit finem Macerata supremum.

Urbs Livii celebris nimis est proclivis ad arma:

Emporiæ in portis consistit gloria clausis.



ome Holy of Holies, renownd for Martyry:

Venice Sea-clofd most rich in Treasury.

Most noble *Naples* Dukes and Earls ingenders:

Millain is blith, and hir self splendid renders.

5 Fertil *Bonony* in al *Arts* doth excel:

Brav *Florence* maintains hir Inhabitants wel.

Genoa a Port, Wares and proud Houses shows:

Ferrary with hir Iron Mines poor grows.

Verona with al needful helps is crowned:

10 *Padua* for Law and Phyfick much renowned.

Siena famous is for Language purity:

Cremona (as most think) brought to poverty.

Mantua wel watred, with *Virgils* birth adorned:

Utinas strong Wines to fundry States transported.

15 *Brescia* is rich, yet helps Poor sparingly:

Papy prefers Italic to Latin Poetry.

Luca being neer two Dukes, trembles with pain:

Pisa having lost hir honor mourns amain.

Parma for Milk, Cheef, Butter, is extolled:

20 Fair *Placence* for statly Ins is inrolled.

Taurinum Virtu hath, Piety and Fidelity:

Gallant *Placentia* shines with *Art* military.

Vercellæ litle cares for wicked gain:

Mutinæ hold Frogs for wholsom food t' attain.

25 *Ancona* from hir wals did the Turcs fend:

Macerata puts to Law suits a final end.

Great *Livies* City too prone is to debates:

Emporias glory stands in shutting their Gates,

Italiæ Vrbes potissimæ.

hospitalitas
Dominica-
norum com-
mendatur.

Bergomum *ab inculta dictum est ignobile lingua:*
30 *Omnibus exponit gladios Aretium acutos.*
Viterbi *Conventus opem fert sanctus Egenis:*
Civibus humanis decorata est Asta fidelis.
Fructibus, Anseribus, Pomario Ariminum abundat:
Fanum *formas Mulieres fertur habere.*

Anglia plures
habet Comi-
tatus quam
comites, Vin-
centia plures
comites quam
comitatus.

35 *Odit mundanas sincera Novaria fraudes:*
Clara perantiquæ defecit fama Ravennæ.
Anglia habet paucos Comites, Vincentia multos:
Omnes magnificant ficus grossosque Pisauri.
Castaneis, Oleo, Tritico Pastorium abundat:

40 *Rustica frugales nutrit Dertona colonos.*
Postponit Rhegium cornuta animalia Porcis:
Dulcia fœlicem cingunt Vineta Cefenam.
Tarvisium exhilarant nitido cum flumine Fontes:
Imola divisa est; nocet hæc divisio multis.

Ex fola lucri
spe clamor
prouenit iste.

45 *Urbium statuit Ducibus clamare, valete:*
Nota est fictilibus figulina Faventia vasis.
Spoletum vocitat, Peregrini intrate, manete:
Urbs pingues Pompeia boves producit, ovesque.
Narnia promittens epulas, dabit ova vel uvæ:

50 *Astinum sancti Francisci corpore gaudet.*
Hospitibus Comum pisces cum carnibus offert:
Quærit opes fragiles, studiis Savena relictis.

Sunt tot in Italia venerandi ponderis urbis:
Quot vagus hebdomadas quilibet annus habet.

Italia Vrbes potissima.

- Bergamo* is held base for their language rude:
30 *Aretium* their sharp fwords to al intrude.
Viterbums holy Covent abounds with Charity:
Asta is famous for Citizens courtesy.
Arimin with Fruits, Geef, Orchards doth abound:
Fair Women in *Fanum* are said to be found.
35 Honeft *Novary* hates al worldly cheating:
Ravenna's antient fame is quite defeating.
Vincentia many Earls hath, *England* but few:
*Al Pifaur*s Figs and Fruits as best doth shew.
Pastory hath store of Chesnuts, Oil, and Wheat:
40 *Derton* feeds Clowns, who frugal are to eat.
Rbegium prefers Hogs to horned Cattle store:
Sweet vineyards compass *Cesena* back and before.
Tarvisium sweet springs hath, with a River cleer:
Imola' s divided, which is hurtful meer.
45 *Urbis* resolv's to bid their Dukes farewell:
Faventia in making Clay-pots bears the bel.
Spoletum cries, Guests enter and make stay:
Pompey fat Oxen and Sheep breeds alway.
Narny bids Feasts, but Eggs or Grapes doth giv:
50 *Afsinum* by Saint Francis Corps doth liv.
Comum their Guests with Fish and Flesh entertain:
Saven their Studies leav and hunt for gain.
So many Cities hath *Italy* of high price:
As every wandring yeer doth weeks comprife.



[Bodleian Library ; 306 Tanner MSS., fol. 175.]

If all the goddes would now agree
to graunt the thinge I would require
madame I pray you what judge ye
a bove all thinge I wold desire
in faithe no kingdome wold I crave
fuche Idle thoughte I never have

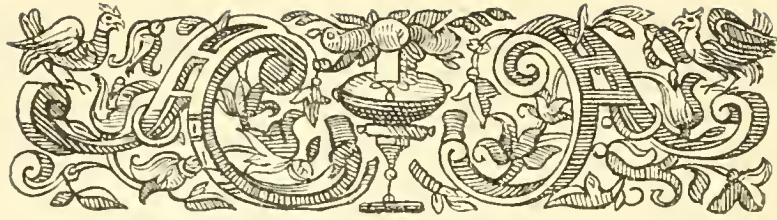
No Cressus woulde I wishe to be
to have in store gret hord of gold
appollos gifte liketh not me
of riddells darke the trothe to unfold
nor yet to honor would I clyme
amidest the streames I love to swyme

Nought I regarde that most men crave
and yet a thinge I have in mynde
whi if by wishinge I myght have
like lucke to me could not be affigned
but will you knowe what liketh me
madam I wish yo^r ffoole to be

Whom you might bove even as you list
and loute and taunt in your fwete talke
aboute whose head your litle fist
for you^r disport might often walke
who finelie might your chamber kepe
and when you list whist you a sleape

And warme yo^r fhytes when you rise
and make the bede wherein you slept
but you to see in any wife
eche thinge you do be closelie kept
for all my fervice this graunt me
madame your chamber foolle to be

ffinis.



[Bodleian Library; 306, Tanner MSS. fol. 175.]

The muffed nyne that cradle rockte
wherin my noble m^{res} laie
and all the graces then they flokte
foe Joyfull of that happie daie
that thou wth silver foundinge voice
gan altogether to reioyce

Ther chippinge charme did nature praise
whose fame alowde they all did ringe
of royall lynne that she did raise
a princes by that noble kinge
whose memorie doth yet revive
all courtlie states wrygtes that be alive

And when this folleme songe was done
in counsell grave they satt streight waye
wth smylling chere then one begonne
faire oratour theis wordes to faie
behold q^d she my sifter deare
how natures giftes doe here appere.

Let us therefore not feme unkinde
as nature hathe the bodie deckte
foe let our giftes adorne the mynde
of the godes lest we be checkte
and you three graces in like forte
awaight uppon her princelie porte

To this w̃ handes caste up an highe
theis ladies all gave ther consent
and kissinge her most lovinglie
from whence they came to heaven they went
ther giftes remayne yet here behinde
to bewtifie my m^{res} mynde

Wh̃ given to her in tender yeres
by tracte of tyme of foe encreste
a preles prince that she apperes
and of her kynde passinge the rest
as farre in skill as doth in fyght
the sonne excell the candle light

No wonder then thoughe noble hartes
of fondrie fortes her love dothe seke
her will to wynne they play ther partes
happie is he whom she shall like
to God yet is this my request
hym to have her that loves her best.

fnis qd Edwardes.

[Bodleian Library, Ashmole MSS. 38, p. 176.]

On Mr. Edwards

A Dearly beloved Schoole Master.

Here lies the picture of pure honestye
Here lies the fire of manye a learned sonn
Here lies the zeale of Christianitye
Here lies the paterne of Religion
Here lies the Man whose Life was naught to none
Here lies that frind whom younge and old bemoane.

VARIOUS READINGS FROM

PARVVM THEATRVM VRBIVM

sive

VRBIVM PRAECIPVARVM

TOTIVS ORBIS BREVIS ET METHODICA DESCRIPTIO.

Authore Adriano Romano E.A.

Cum gratia & priuilegio Cæsareæ Maiestatis speciali ad decennium.

FRANCOFORTI

Ex officina Typographica Nicolai Bassæi.

ANNO M.D. XCV.

Quarto, pp. 365 + 4 leaves preliminary, the fourth of which has the verses in Latin Elegiac verse, + 10 pages De Eminentia Theatri Urbium, + 15 pages Index.

[From a copy in the Bodleian Library, Oxford. 4to. R. 22, Art. Seld.]

NOVA, BREVIS, ET SYNCERA CELEBERRIMARUM
 VRBIVM ITALICARUM Descriptio, Autore Thoma Eduardo Anglo.

Vilvain's Text.

Adriani Romani Textus.

Line	Vilvain's Text.	Adriani Romani Textus.
1	for <i>celeberrima</i>	read <i>pretioso</i> .
4	Mediaolanum	r. MEDIOLANUM.
5	<i>Excellit studiis fœcunda</i> Bononia <i>cunctis</i> .	r. Omnibus excellit studiis BONONIA pinguis.
7	Genoa	r. GENVA.
9	Verrona	r. VERONA.
13	<i>Maronis</i>	r. MARONIS.
20	<i>Hospitiis</i>	r. <i>hospitiis</i> .
21	<i>Virtus</i>	r. <i>virtus</i>
22	<i>generosa</i> Placentia	r. <i>studiosa</i> PERVSIA.
24	<i>Ranas</i>	r. <i>ranas</i> .
27		r. ²⁸ } [These two lines are transposed.]
28		r. ₂₇ }
32	<i>civibus</i>	r. <i>Ciuiibus</i> .
	<i>est</i>	r. <i>est</i> .
33	<i>Anseribus</i>	r. <i>anseribus</i> .
	<i>Pomario</i>	r. <i>pomarium</i> .
38	<i>magnificat</i>	r. <i>commendat</i> .
39	<i>Pastorium</i>	r. PISTORIVM.
43	<i>exbilarant</i>	r. <i>exbilerant</i> .
47	<i>vocitat</i>	r. <i>clamat</i> .
48	<i>Urbs</i>	r. LAVS.
49	<i>epulas</i>	r. <i>epulum</i> .
50	<i>Assinum</i>	r. ASSISIVM.
52	<i>Savena</i>	r. SAVONA.

CEPHALVS AND PROCRIS.

[From Golding's Translation of Ovid's Metamorphosis, London, W. Seres, 1567. The Seventh Booke, fol. 91, verso. The original is printed in Black Letter with the names in Roman Type.]

With this and other such like talke they brought the day to ende,
The Euen in feasting, and the night in sleeping they did spende.
The Sunne next Morrow in the heauen with golden beames did burne,
And still the Easterne winde did blow and hold them from returne.
Sir *Pallas* sonnes to *Cephal* came (for he their elder was)
And he and they to *Aeacus* Court together forth did passe.
The King as yet was fast a sleepe. Duke *Phocus* at the gate
Did meete them, and receyued them according to their state.
For *Telamon* and *Peleus* alreadie forth were gone,
To muster Souldiers for the warres. So *Phocus* all alone
Did leade them to an inner rounge, where goodly Parlours were,
And caused them to sit them downe. As he was also there
Now sitting with them, he beheld a Dart in *Cephal*s hand
With golden head, the steale whereof he well might understand
Was of some straunge and vnknowne tree. when certaine talke had past
A while of other matters there, I am (quoth he) at last
A man that hath delight in woods and loues to follow game
And yet I am not able sure by any meanes to ame

Cephalus and Procris.

What wood your Jaueling steale is of. Of Ash it can not bée.
For then the colour should be browne, and if of Cornell trée,
It would be full of knobbed knots. I know not what it is:
But sure mine eies did neuer fée a fairer Dart than this.

The one of those same brethren twaine replying to him said :

Nay then the speciall propertie will make you more dismaid,
Than doth the beautie of this Dart. It hitteth whatsoeuer
He throwes it at. The stroke thereof by Chaunce is ruled neuer.

For hauing done his feate, it flies all bloudie backe agen
Without the helpe of any hand. The Prince was earnest then

To know the truth of all : as whence so riche a present came,
Who gaue it him, and wherevpon the partie gaue the same.

Duke *Cephal* answerde his demaund in all points (one except)

The which (as knowne apparantly) for shame he ouerlept :

His beautie namely, for the which he did receiue the Dart.

And for the losse of his deare wife right pensieue at the hart,

He thus began with weeping eies. This Dart O Goddesse sonne

(Ye ill would thinke it) makes me yirne, & long shall make me donne, }

If long the Gods doe giue me life. This weapon hath vndonne

My deare beloued wife and me. O would to God this fame

Had neuer vnto me bene giuen. There was a noble Dame

That *Procris* hight (but you perchaunce haue oftner heard the name

Of great *Orythia* whose renowne was bruted so by fame,

That bluftring *Boreas* rauisht hir.) To this *Orythia* shee

Was sifter. If a bodie should compare in ech degré

The face and natures of them both, he could none other déeme

But *Procris* worthier of the twaine of rauishment should féeme.

Hir father and our mutuall loue did make vs man and wife.

Men said I had (and so I had in déede) a happie life.

Howbeit Gods will was otherwife, for had it pleased him

Of all this while, and euen still yet in pleasure should I swim.

The second Month that she and I by band of lawfull bed

Cephalus and Procris.

Had ioynde together bene, as I my masking Toyles did spred,
To ouerthrow the horned Stags, the early Morning gray
Then newly hauing chafed night and gun to breake the day,
From Mount *Hymettus* highest tops that freshly flourish ay,
Espide me, and against my will conueyde me quight away.
I trust the Goddesse will not be offended that I say
The troth of hir. Although it would delight one to beholde
Hir ruddie chéekes: although of day and night the bounds she holde:
Although on iuice of Ambrosie continually she feede:
Yet *Procris* was the only Wight that I did loue in déede.
On *Procris* only was my heart: none other word had I
But *Procris* only in my mouth: still *Procris* did I crie.
I vpned what a holy thing was wedlocke: and how late
It was ago since she and I were coupled in that ftate.
Which band (and specially so soone) it were a shame to breake.
The Goddesse being moued at the words that I did speake,
Said: cease thy plaint thou Carle, and kéepe thy *Procris* still for me. }
But (if my minde deceyue me not) the time will shortly be }
That wish thou wilt thou had hir not. And so in anger she }
To *Procris* sent me backe againe, in going homeward as
Upon the Goddesse sayings with my selfe I musing was,
I gan to dreade bad measures leaft my wife had made some scape.
Hir youthfull yeares begarnished with beautie, grace and shape,
In maner made me to beleue the déede already done.
Againe hir maners did forbid mistrusting ouer soone.
But I had bene away: but euen the fame from whom I came
A shrewde example gaue how lightly wiues doe run in blame:
But we poore Louers are afraide of all things. Herevpon
I thought to practife feates: which thing repented me anon:
And shall repent me while I liue. The purpose of my drifts
Was for taffault hir honestie with great rewards and gifts.
The Morning fooding this my feare, to further my deuce,

Cephalus and Procris.

My shape (which thing me thought I felt) had altered with a trice.
By meanes whereof anon vnknowne to *Pallas* towne I came,
And entred so my houle: the houle was clearly void of blame:
And shewed signes of chastitie in mourning euer sith
Their maister had bene rapt away. A thousand meanes wherewith
To come to *Procris* speach had I deuifde: and scarce at last
Obteinde I it. Assoone as I mine eie vpon hir cast,
My wits were rauisht in such wise that nigh I had forgot
The purposde triall of hir troth, right much a doe God wot
I had to holde mine owne that I the truth bewrayed not. }
To kéepe my selfe from kissing hir full much a doe I had
As reason was I should haue done. She looked verie sad.
And yet as sadly as she lookte, no Wight aliuie can show
A better countenance than did she. Hir heart did inward glow
In longing for hir absent spouse. How beautifull a face
Thinke you Sir *Phocus* was in hir whome sorrow so did grace:
What should I make report how oft hir chaste behaiour straue
And ouercame most constantly the great assaults I gaue:
Or tell how oft she shet me vp with these same words: To one
(Where ere he is) I kéepe my selfe, and none but he alone
Shall sure inioy the vse of me. What creature hauing his
Wits perfect would not be content with such a prooffe as this
Of hir most stedfast chastitie? I could not be content:
But still to purchase to my selfe more wo I further went.
At last by profering endlesse welth, and heaping gifts on gifts,
In ouerlading hir with wordes I draue hir to hir shifts.
Then cride I out: Thine euill heart my selfe I tardie take.
Where of a straunge aduouterer the countenance I did make,
I am in déede thy husband. O vnfaithfull woman thou,
Euen I my selfe can testifie thy lewde behaiour now.
She made none answere to my words, but being stricken dum
And with the sorrow of hir heart alonly ouercum,

Cephalus and Procris.

Forfaketh hir entangling houfe, and naughtie hufband quight :
And hating all the fort of men by reafon of the fpight
That I had wrought hir, ftraide abroad among the Mountaines hie,
And exercifde *Dianas* feates. Then kindled by aud by
A fiercer fire within my bones than euer was before,
When fhe had thus forfaken me by whome I fet fuch ftore.
I prayde hir fhe woulde pardon me, and did confefse my fault.
Affirming that my felfe likewise with fuch a great affault
Of richeffe might right well haue bene enforft to yeelde to blame,
The rather if performance had enfewed of the fame.
When I had this fubmiffion made, and fhe fufficiently
Reuengde hir wronged chaftitie, fhe then immediatly
Was reconcilde: and afterward we liued many a yeare
In ioy and neuer any iarre betwéene vs did appeare.
Besides all this (as though hir loue had bene to fmall a gift)
She gaue me eke a goodly Grewnd which was of foote fo fwift,
That when *Diana* gaue him hir, fhe faid he fould out go
All others, and with this fame Grewnd fhe gaue this Dart alfo
The which you fee I hold in hand. Perchaunce ye faine would know
What fortune to the Grewnd befell. I will vnto you fhew
A wondrous cafe. The ftraungeneffe of the matter will you moue.
The kringes of certaine Prophefies furmouting farre aboue
The reach of auncient wits to read, the Brookenymphes did expoūd: }
And mindleffe of hir owne darke doubts Dame *Themis* being found, }
Was as a recheleffe Prophetiffe throwne flat againft the ground.
For which prefumptuous déede of theirs fhe tooke iuft punifhment.
To *Thebes* in *Bæotia* ftreight a cruell beaft fhe fent,
Which wrought the bane of many a Wight. The coutryfolk did féed
Him with their cattlell and themfelues, vntill (as was agréed)
That all we youthfull Gentlemen that dwelled there about
Affembling pitcht our corded toyles the champion fields throughout.
But Net ne toyle was none fo hie that could his wightneffe ftop,

Cephalus and Procris.

He mounted ouer at his ease the higheft of the top.
Then euerie man let flip their Grewnds, but he them all outftript
And euen as nimbly as a birde in daliance from them whipt.
Then all the field desired me to let my *Lælaps* go:
(The Grewnd that *Procris* vnto me did giue was named fo)
Who ftrugling for to wrest his necke already from the band
Did stretch his collar. Scarfly had we let him of of hand
But that where *Lælaps* was become we could not vnderftand.
The print remained of his féete vpon the parched fand,
But he was clearly out of fight. Was neuer Dart I trow,
Nor Pellet from enforced Sling, nor shaft from Cretish bow,
That flew more fwift than he did runne. There was not farre fro thence
About the middle of the Laund a rifing ground, from whence
A man might ouerlooke the fieldes. I gate me to the knap
Of this fame hill, and there beheld of this ftraunge courfe the hap
In which the beaft seemes one while caught, and ere a man would think,
Doth quickly giue the Grewnd the flip, and from his bighting shrink:
And like a wilie Foxe he runnes not forth directly out,
Nor makes a windlaffe ouer all the champion fieldes about,
But doubling and indenting ftill auoydes his enmies lips,
And turning fhort, as fwift about as spinning wéele he whips,
To difapoint the fnatch. The Grewnde purfuing at an inch
Doth cote him, neuer lofing ground: but likely ftill to pinch
Is at the fodaine fhifted of. continually he fnatches
In vaine: for nothing in his mouth faue only Aire he latches.
Then thought I for to trie what helpe my Dart at néede could fhow.
Which as I charged in my hand by leuell aime to throw,
And fet my fingars to the thongs, I lifting from bylow
Mine eies, did looke right forth againe, and ftraight amidst the field
(A wondrous thing) two Images of Marble I beheld:
Of which ye would haue thought the tone had fled on ftill a pace
And that with open barking mouth the tother did him chafe.

Cephalus and Procris.

In faith it was the will of God (at least if any Goddes
Had care of them) that in their pace there should be found none oddes.

Thus farre: and then he held his peace. But tell vs ere we part
(Quoth *Phocus*) what offence or fault committed hath your Dart?
His Darts offence he thus declarde. My Lorde the ground of all
My grieffe was ioy. those ioyes of mine remember first I shall.
It doth me good euen yet to thinke vpon that blifffull time
(I meane the fresh and lustie yeares of pleasant youthfull Prime)
When I a happie man inioyde so faire and good a wife,
And she with such a louing Make did lead a happie life.
The care was like of both of vs, the mutuall loue all one.
She would not to haue line with *Ioue* my prefence haue forgone.
Ne was there any Wight that could of me haue wonne the loue,
No though Dame *Venus* had hir selfe descended from aboue.
The glowing brands of loue did burne in both our breasts alike.
Such time as first with crased beames the Sunne is wont to strike
The tops of Towres and mountaines high, according to the wont
Of youthfull men, in woodie Parkes I went abroad to hunt.
But neither horse nor Hounds to make purfuit vpon the sent.
Nor Seruingman, nor knottie toyle before or after went.
For I was safe with this same Dart. when wearie waxt mine arme
With striking Déere, and that the day did make me somewhat warme,
Withdrawing for to coole my selfe I fought among the shades
For Aire that from the valleyes colde came breathing in at glades.
The more excessiue was my heate the more for Aire I fought. }
I waited for the gentle Aire: the Aire was that that brought }
Refreshing to my wearie limmes. And (well I beart in thought) }
Come Aire I wanted was to sing, come ease the paine of me .
Within my bosom lodge thy selfe most welcome vnto me,
And as thou heretofore art wont abate my burning heate.
By chaunce (such was my destinie) proceeding to repeate
Mo words of daliance like to these, I vsed for to fay

Cephalus and Procris.

Great pleasure doe I take in thee: for thou from day to day
Dost both refresh and nourish me. Thou makest me delight
In woods and solitarie grounds. Now would to God I might
Receiue continuall at my mouth this pleasant breath of thine.
Some man (I wote not who) did heare these doubtfull words of mine,
And taking them amisse supposed that this same name of Aire
The which I calde so oft vpon, had bene some Ladie faire:
He thought that I had looude some Nymph. And therevpon streight way
He runnes me like a Harebrainde blab to *Procris*, to bewray
This fault as he surmised it: and there with lauas tung.
Reported all the wanton words that he had heard me sung.
A thing of light beliefe is loue. She (as I since haue harde)
For sodeine sorrow swounded downe: and when long afterwarde
She came againe vnto hir selfe, she said she was accurst
And borne to cruell destinie: and me she blamed wurst
For breaking faith: and freating at a vaine surmised shame
She dreaded that which nothing was: she fearde a headlesse name.
She wist not what to say or thinke. The wretch did greatly feare
Deceit: yet could she not beleue the tales that talked were.
Onlesse she saw hir husbands fault apparant to hir eie,
She thought she would not him condemne of any villanie.
Next day as soone as Morning light had driuen the night away,
I went abrode to hunt againe: and speeding, as I lay
Upon the grasse, I said come Aire and ease my painfull heate.
And on the sodaine as I spake there seemed for to beate
A certaine sighing in mine eares of what I could not gesse.
But ceasing not for that I still proceeded nathelasse:
And said O come most pleasant Aire. with that I heard a sound
Of ruffling softly in the leaues that lay vpon the ground.
And thinking it had bene some beast I threw my flying Dart.
It was my wife, who being now fore wounded at the hart,
Cride out alas. Assoone as I perceyued by the shriek

Cephalus and Procris.

It was my faithfull spouse, I ran me to the voiceward lieke
A madman that had lost his wits. There found I hir halfe dead
Hir scattered garments staining in the blood that she had bled,
And (wretched creature as I am) yet drawing from the wound
The gift that she hir selfe had giuen. Then softly from the ground
I lifted vp that bodie of hers of which I was more chare
Than of mine owne, and from hir breast hir clothes in haste I tare.
And binding vp hir cruell wound I strived for to stay
The blood, and prayd she would not thus by passing so away
Forfake me as a murtherer: she waxing weake at length
And drawing to hir death a pace, enforced all hir strength
To utter these few wordes at last. I pray thee humbly by
Our bond of wedlocke, by the Gods as well aboue the Skie
As those to whome I now must passe, as euer I haue ought
Deserued well by thee, and by Loue which hauing brought
Me to my death doth euen in death vnfaded still remaine
To nestle in thy bed and mine let neuer Aire obtaine.
This said, she held hir peace, and I receyued the same
And tolde her also how she was beguiled in the name.
But what auayled telling then? she quothde: and with hir blood
Hir little strength did fade. Howbeit as long as that she could
See ought, she stared in my face and gasping still on me
Euen in my mouth she breathed forth hir wretched ghost. But she
Did seeme with better cheare to die for that hir conscience was
Discharged quight and cleare of doubt. Now in conclusion as
Duke *Cephal* weeping told this tale to *Phocus* and the rest
Whose eyes were also moist with teares to heare the pitious geste,
Behold King *Aeacus* and with him his eldest sonnes both twaine
Did enter in and after them there followed in a traine
Of well appointed men of warre new leuied: which the King
Deliuered vnto *Cephalus* to *Athens* towne to bring.

F I N I S .

M

NARCISSUS.

[From Golding's Translation of Ovid's Metamorphosis,
Lond. 1567, The Thirde Booke, fol. 35, verso.]

'The first that of his foothfast wordes had proufe in all the Realme
Was freckled *Lyriop*, whom sometime surprised in his streame,
The flood *Cephisus* did enforce. This Lady bare a sonne
Whose beautie at his verie birth might iustly loue haue wonne.
Narcissus did she call his name. Of whome the Prophet sage
Demaunded if the childe should liue to many yeares of age.
Made aunswere, yea full long, so that him selfe he doe not know.
The Soothfayers wordes seemde long but vaine, vntill the end did show
His saying to be true indeede by straungeneffe of the rage,
And straungeneffe of the kinde of death that did abridge his age.
For when yeares threé times fíue and one he fully lyued had,
So that he seemde to stande betwene the state of man and Lad,
The hearts of dyuers trim yong men his beautie gan to moue
And many a Ladie fresh and faire was taken in his loue.
But in that grace of Natures gift such passing pride did raigne,
That to be toucht of man or Mayde he wholly did disdain.
A babling Nymph that *Echo* hight: who hearing others talke,
By no meanes can restraine hir tongue but that it needes must walke,

Narcissus.

Nor of hir felfe hath powre to ginne to speake to any wight,
Espyde him dryuing into toyles the fearefull staggess of flight.
This *Echo* was a body then and not an onely voyce,
Yet of hir speach she had that time no more than now the choyce.
That is to say of many wordes the latter to repeate.
The cause thereof was *Iunos* wrath. For when that with the feate
She might haue often taken *Ioue* in daliance with his Dames,
And that by stealth and vnbewares in middes of all his games.
This elfe would with hir tatling talke deteine hir by the way,
Untill that *Ioue* had wrought his will and they were fled away.
The which when *Iuno* did perceyue, she said with wrathfull mood,
This tongue that hath deluded me shall doe thee little good,
For of thy speach but simple vse hereafter shalt thou haue.
The déede it felfe did straight confirme the threatnings that she gaue.
Yet *Echo* of the former talke doth double oft the ende
And backe againe with iust report the wordes earst spoken fende.

Now when she sawe *Narcissus* stray about the Forrest wyde,
She waxed warme and step for step fast after him she hyde.
The more she followed after him and néerer that she came,
The whoter euer did she waxe as néerer to hir flame.
Lyke as the liuely Brimstone doth which dipt about a match,
And put but softly to the fire, the flame doth lightly catch.
O Lord how often woulde she faine (if nature would haue let)
Entreated him with gentle wordes some fauour for to get?
But nature would not suffer hir nor giue hir leaue to ginne.
Yet (so farre forth as she by graunt at natures hande could winne)
Ay readie with attentiué eare she harkens for some sounde,
Whereto she might replie hir wordes, from which she is not bounde.
By chaunce the stripling being strayde from all his companie,
Sayde: is there any body nie? straight *Echo* answerde: I.
Amazde he castes his eye aside, and looketh round about,
And come (that all the Forrest roong) aloud he calleth out.

Narcissus.

And come (fayth she :) he looketh backe, and seeing no man followe,
Why flicke, he cryeth once againe: and she the same doth hallowe,
He still persistes and wondring much what kinde of thing it was
From which that answering voyce by turne so duely seemde to passe,
Said: let vs ioyne. She (by hir will desirous to haue said,
In fayth with none more willingly at any time or stead)
Said: let vs ioyne. And standing somewhat in hir owne conceit,
Upon these wordes she left the Wood, and forth she yeedeth streit,
To coll the louely necke for which she longed had so much,
He runnes his way and will not be imbraced of no such.
And fayth: I first will die ere thou shalt take of me thy pleasure.
She aunswerde nothing else thereto, but take of me thy pleasure.
Now when she saw hir selfe thus mockt, she gate hir to the Woods,
And hid hir head for verie shame among the leaues and buddes.
And euer fence she lyues alone in dennes and hollow Caues.
Yet sticke hir loue still to hir heart, through which she dayly raues
The more for sorrow of repulse. Through restlesse carke and care
Hir bodie pynes to skinne and bone, and waxeth wonderous bare.
The bloud doth vanish into ayre from out of all hir veynes,
And nought is left but voyce and bones: the voyce yet still remaynes:
Hir bones they say were turnde to stones. From thence she lurking still
In Woods, will neuer shewe hir head in field nor yet on hill.
Yet is she heard of euery man: it is her onely sound,
And nothing else that doth remayne aliue aboute the ground.
Thus had he mockt this wretched Nymph and many mo beside,
That in the waters, Woods and groues, or Mountaynes did abyde
Thus had he mocked many men. Of which one discontent
To see himselfe deluded so, his handes to Heauen vp bent,
And sayd: I pray to God he may once feele fierce *Cupids* fire
As I doe now, and yet not ioy the things he doth desire.
The Goddesse *Ramnuse* (who doth wreake on wicked people take)
Assented to his iust request for ruth and pitiees sake.

Narcissus.

There was a spring withouten mudde as filuer cleare and still,
Which neyther shéepeheirds, nor the Goates that fed vpon the hill,
Nor other cattell troubled had, nor sauage beast had styrd,
Nor braunch nor sticke, nor leafe of trée, nor any foule nor byrd.
The moysture fed and kept aye fresh the grasse that grew about,
And with their leaues the trées did kéepe the heate of *Phæbus* out.
The stripling wearie with the heate and hunting in the chace,
And much delighted with the spring and cooleness of the place,
Did lay him downe vpon the brim: and as he stooped lowe
To staunche his thurst, another thurst of worse effect did growe.
For as he dranke, he chaunst to spie the Image of his face,
The which he did immediately with feruent loue embrace.
He féedes a hope without cause why. For like a foolish noddie
He thinkes the shadow that he fées, to be a liuely boddie.
Astraughted like an ymage made of Marble stone he lyes,
There gazing on his shadowe still with fixed staring eyes.
Stretcht all along vpon the ground, it doth him good to fée
His ardant eyes which like two starres full bright and shining bée.
And eke his fingars, fingars such as *Bacchus* might beséeme,
And haire that one might worthely *Apollos* haire it déeme.
His beardlesse chinne and yuorie necke, and eke the perfect grace
Of white and red indifferently bepainted in his face.
All these he woondreth to beholde, for which (as I doe gather)
Himselfe was to be woondred at, or to be pitied rather.
He is enamored of himselfe for want of taking héede.
And where he lykes another thing, he lykes himselfe in déede.
He is the partie whome he wooes, and suter that doth wooe,
He is the flame that setteth on fire, and thing that burneth tooe.
O Lord how often did he kisse that false deceitfull thing?
How often did he thrust his armes midway into the spring?
To haue embraste the necke he saw and could not catch himselfe?
He knowes not what it was he sawe. And yet the foolish elfe

Narcissus.

Doth burne in ardent loue thereof. The verie felfe fame thing
That doth bewitch and blinde his eyes, encreaseth all his sting.
Thou fondling thou, why doest thou raught the fickle image so?
The thing thou féekest is not there. And if a fide thou go:
The thing thou louest ftraight is gone. It is none other matter
That thou doest fée, than of thy felfe the fhadow in the water.
The thing is nothing of it felfe: with thée it doth abide,
With thee it would departe if thou withdrew thy felfe afide.

No care of meate could draw him thence, nor yet desire of reft.

But lying flat againft the ground, and leaning on his brest,
With gréedie eyes he gazeth ftill vppon the falced face,
And through his fight is wrought his bane. Yet for a little fpace
He turnes and fettes himfelfe vpright, and holding vp his hands
With piteous voyce vnto the wood that round about him ftands,
Cryes out and fes: alas ye Woods, and was there euer any?
That looude fo cruelly as I? you know: for unto many
A place of harbrough haue you béene, and fort of refuge ftrong.
Can you remember any one in all your time fo long?
That hath fo pinde away as I? I fée and am full faine,
Howbeit that I like and fée I can not yet attaine: }
So great a blindneffe in my heart through doting loue doth raigne. }
And for to fpight me more withall, it is no iourney farre,
No drenching Sea, no Mountaine hie, no wall, no locke, no barre,
It is but euen a little droppe that kéepe vs two a funder.
He would be had. For looke how oft I kiffe the water vnder,
So oft againe with vpwarde mouth he rifeth towarde mée.
A man would thinke to touch at leaft I fhould yet able bée.
It is a trifle in refpect that lettes vs of our loue.
What wight foever that thou art come hither vp aboue.
O pierleffe piece, why doft thou mée thy louer thus delude?
Or whither flifte thou of thy friende thus earnestly purfude?
I wis I neyther am fo fowle nor yet fo growne in yeares

Narcissus.

That in this wise thou shouldst me shoon. To haue me to their Féeres,
The Nymphes themselues haue sude ere this. And yet (as should appéere)
Thou dost pretende some kinde of hope of friendship by thy chéere.
For when I stretch mine armes to thée, thou stretchest thine likewise.
And if I smile thou smilest too: And when that from mine eyes
The teares doe drop, I well perceyue the water stands in thine.
Like gesture also dost thou make to euerie becke of mine.
And as by mouing of thy fwéete and louely lippes I wéene,
Thou speakest words although mine eares conceiue not what they béene
It is my selfe I well perceyue, it is mine Image sure,
That in this sort deluding me, this furie doth procure.
I am inamored of my selfe, I doe both fet on fire,
And am the same that swelteth too, through impotent desire.
What shall I doe? be woode or wo? whome shall I wo therefore?
The thing I seeke is in my selfe, my plentie makes me poore.
O would to God I for a while might from my bodie part. }
This wish is straunge to heare a Louer wrapped all in smart, }
To wish away the thing the which he loueth as his heart. }
My sorrowe takes away my strength. I haue not long to liue,
But in the floure of youth must die. To die it doth not grieue.
For that by death shall come the ende of all my grieffe and paine }
I would this yongling whome I loue might lenger life obtaine: }
For in one foule shall now decay we stedfast Louers twaine. }
This faide in rage he turnes againe vnto the forsaide shade, }
And rores the water with the teares and floubring that he made, }
That through his troubling of the Well his ymage gan to fade. }
Which when he sawe to vanish so, Oh whither dost thou flie?
Abide I pray thée heartely, aloud he gan to crie.
Forfake me not so cruelly that loueth thée so déere,
But giue me leaue a little while my dazled eyes to chéere
With sight of that which for to touch is vtterly denide,
Thereby to féede my wretched rage and furie for a tide.

Narcissus.

As in this wise he made his mone, he stripped off his cote
And with his fist outragiously his naked stomacke smote.
A ruddie colour where he smote rose on his stomacke shéere,
Lyke Apples which doe partly white and striped red appéere.
Or as the clusters ere the grapes to ripenessse fully come :
An Orient purple here and there beginsse to grow on some.
Which things assoone as in the spring he did beholde againe,
He could no longer beare it out. But fainting straight for paine,
As lith and supple waxe doth melt against the burning flame,
Or morning dewe against the Sunne that glareth on the same :
Euen so by piecemale being spent and wasted through desire,
Did he consume and melt away with *Cupids* secret fire,
His liuely hue of white and red, his chéerefulnesse and strength
And all the things that lyked him did wanze away at length.
So that in fine remayned not the bodie which of late
The wretched *Echo* loued so. Who when she sawe his state,
Although in heart she angrie were, and mindefull of his pride,
Yet ruing his vnhappie case, as often as he cride
Alas, she cride alas like wise with shirle redoubled found.
And when he beate his breast, or strake his féete against the ground,
She made like noyse of clapping too. These are the woordes that last
Out of his lippes beholding still his wonted ymage past.
Alas swéete boy beloude in vaine, farewell. And by and by
With sighing found the selfe same wordes the *Echo* did reply.
With that he layde his wearie head against the grassie place
And death did close his gazing eyes that woondred at the grace }
And beautie which did late adorne their Masters heauenly face. }
And afterward when into Hell receyued was his spright
He goes me to the Well of *Styx*, and there both day and night
Standes tooting on his shadow still as fondely as before
The water Nymphes his sisters wept and wayled for him fore }
And on his bodie strowde their haire clipt off and shorne therefore. }

Narcissus.

The Woodnymphes also did lament. And *Echo* did rebound
To euery forrowfull noyse of theirs with like lamenting found.
The fire was made to burne the corfe, and waxen Tapers light.
A Herce to lay the bodie on with solemne pompe was dight.
But as for bodie none remaind: In stead thereof they found
A yellow floure with milke white leaues new sprong vpon the ground.

FINIS.

CEPHALUS AND PROCRIS

FROM

A petite Pallace
of Pettie *his*
Pleasure.

Containing many pretie
Histories, by him fet forth
in comely colours, and most
delightly discoursed.

*Omne tulit punctum,
qui miscuit utile dulci.*

Imprinted at London, by
G. Eld, 1608.

Small quarto. Black letter : not paged :
Signatures A to Z + * = 192 leaves, the last blank.
Bodleian Library, Oxford, Wood, C. 33.

The previous edition, London, by R. W. [1567], and the third, 1613, are also in the Bodleian. In the Title of the first Edition "delightly" is "delightfully," and there are many diversities in the spelling, but probably no variations of consequence.

“CEPHALUS AND PROCRIS.”

“*Cephalus*, a lustie young gallant, and *Procris*, a beautifull girle, both of the *Duke of Venice* Court, become each amorous of other, and notwithstanding delayes procured, at length are matched in marriage. *Cephalus*, pretending a farre iourney and long absence, returneth before appointed time to trie his wifes trustinesse. *Procris*, falling into the folly of extreme ielousie over her husband, pursueth him priuilie into the woodes a hunting, to see his behaiour: whom *Cephalus* hearing to rushe in a bushe wherein she was shrowded, and thinking it had beene some game, slayeth her unwares, and perceiuing the deede, consumeth himselfe to death for forrow.”



T is the prouident pollicy of diuine power, to the intent we should not be too proudly puft up with prosperitie, most commonly to mixe it with some sowre sops of aduersity, and to appoint the riuer of our happines to run in a streame of heauines, as, by all his benefits bountifully bestowed on vs we may plainly perceiue, whereof there is not any one so absolutely good and perfect, but that there be inconueniences as wel as commodities incurred therby. The golden glistering Sonne, which gladdeth all earthly wights, parcheth the Summers greene, and blasteth their beauty which blaze their face there in. The fire, which is a most necessary Element vnto vs, consumeth most stately towres and sumptuous cities: The Water, which we vse in euery thing we

Cephalus and Procris.

do, deuoureth infinite numbers of men, and huge heapes of treasure and riches: the ayre, whereby we liue, is death to y^e diseased or wounded man, and being infected, it is the cause of all our plagues and pestilences: the earth, which yéeldeth foode to sustaine our bodies, yéeldeth poyfen also to bane our bodies: the goods which doe vs good, oftentimes worke our decay and ruine: children which are our comfort, are also our care: mariage, which is a meane to make vs immortal, & by our renewing offspring to reduce our name from death, is accompanied wth cares, in number so endlesse, and in cumber so curelesse, that if the preservation of mankind, and the propagation of our selues in our kinde, did not prouoke vs therto, we should hardly be allured to enter into it. And amongst all the miseries, that march vnder the ensigne of mariage, in my fancy there is none that more tormenteth vs, then that hatefull helhound Jeloufie, as the history which you shall heare, shall shew.

You shall vnderstand in the Dukes Court of *Venice*, spent his time one *Cephalus* a Gentleman of great calling, and good qualities, who at the first time he insinuated himselfe into the society of the Ladys & Gentlewomen, made no speciall or curious court to any one, but generally vsed a dutiful regard towards them all, and shewed himselfe in sporte so pleasant, in talke so witty, in manners so modest, and in all his conuersation so comely, that though he were not specially loued of any, yet was he generally liked of all, and though he himselfe were not specially vowed to any, yet was he specially viewed of one, whose name was *Procris*, a proper Gentlewoman, descended of noble parentage. And though at the first her fancy towards him were not great, yet she seemed to receive more contentation in his company, then in any other Gentleman of y^e troupe. But as material fire in short time groweth from glowing coales to flashing flames: so the fire of loue in her, in short time grew from flitting fancy to firme affection, & she began to settle so surely in good will towards him, that she resolued with her selfe, he was the onely man she would be matched too, if shee were euer married. And being alone in her lodging, shee entred with her selfe into this reasoning.

Cephalus and Procris.

How vnequally is it prouided, that those which worst may are driuen to holde the Candle? that we which are in body tender, in wit weake, by reason of our youth vnskilfull, and in al things without experience, should be constrained to beare y^e loathsome burden of loue, whereas riper yéeres, who hath wisdom to wield it, and reason to repress it, are seldome or neuer oppressed with it? Good God, what fiery flames, of fancy doe fry within? What desire? What lust? What hope? What trust? What care? What dispaire? What feare? What fury? that for me, which haue always liued frée and in pleasure, to be tormented therewith, seemeth litle better then the pangues of death. For as the Colt, the first time he is ridden, snuffeth at the snaffle, and thinketh the byt most bitter vnto him so y^e yoake of loue seemeth heauy vnto me, because my necke neuer felt the force thereof before, and now am I first taught to draw my dayes in dolour and gréefe. And so much the lesse I like this lotte, by how much the lesse I looked not for it, and so much the more sower it is, by how much the more sodaine it is. For as the Birde that hops from bough to bough, and vttereth many a pleasant note, not knowing how néere her destruction draweth on, is caught in snare, before she be ware: so, while I spent my time in pleasure, assoone playing, assoone purling, now dauncing, now dallying, sometime laughing, but alwayes loytering, and walking, in the wide fields of frédome, and large leas of liberty, I was sodainly, inclosed in the strait bonds of bondage. But I see, and sigh and sorrow to see, that there is no cloth so fine, but Mothes will eate it, no yron so hard but rust will fret it, no Wood so sound, but Wormes will putrifie it, no Metall so course, but fire will purifie it, nor no Maide so frée, but Loue will bring her into thraldome and bondage. But seeing the Gods haue so appointed it, why should I resist them? seeing the destinies haue decreed it, why would I withstand them? seeing my fortune hath framed it, why should I frowne at it? seeing my fancy is fast fixed, why should I alter it? seeing my bargaine is good, why should I repent it? seeing I loose nothing by it, why should I complaine of it: seeing my choice is right worthy, why should I mislike it: seeing *Cephalus* is my Saint, why should I not

Cephalus and Procris.

honour him: seeing he is my ioy, why should I not enioy him? seeing I am his, why should he not be mine: yes *Cephalus* is mine, and *Cephalus* shall be mine, or else I protest by the Heauens that neuer any man shall be mine.

Euer after this she obserued all opportunities to give him intelligence, as modestly as she might, of her good will towards him. And as it happened a company of Gentlewomen to sit talking together, they entred into commendation of the Histories which before had beene tolde them, some commending this Gentlemans stories, some that, according as their fancie forced them: but *Procris* seemed to preferre the histories of *Cephalus*, both for that (saith she) his discourses differ from the rest, and besides that, me thinkes the man amendeth the matter much. *Cephalus* though out of sight, yet not out of hearing, replied in this sort. And surely, (Gentlewoman) that man thinketh himselfe much mended by your commendation, and assure yourselfe, you shall readily commaund, as you courteously commend him.

The Gentlewoman blushing hereat, said she thought he had not beene so neere, but touching your answere (saith she) I haue not so good cause to commaund you as to commend you: for as I thinke you well worthy of the one, so I thinke my selfe far vnworthy of the other: but be bolde of this, if at any time I commaund you, it shall be to your commoditie. I cannot (saith he) but count yout commaundement a commoditie, onely in that you shall thinke me worthy to do you seruice: neither will I wish any longer to liue, then I may be able, or at least willing, to doe you due and dutifull seruice. If sir (saith she softly vnto him) it were in my power to put you to such seruice as I thought you worthy of, you should not continue in the condition of a seruant long, but your estate should be altred, and you should commaund another while, and I would obey. It shall be (good Mistresse saith he) in your power to dispose of mee at your pleasure, for I wholly commit my selfe to your courtesie, thinking my state more free to serue under you, then to reigne ouer any other whatsoever: and I should count myselfe most happy, if I might eyther by seruice, dutie,

Cephalus and Procris.

or loue, counteruaile your continuall goodneffe towards me. Vpon this the company brake off, and therewith their talke. But *Cephalus*, ſéeing her good will ſo great towards him began as faſt to frame his fancy towards her, ſo that loue remained mutuall betwéene them. Which her father perceiuing, and not liking very well of the match, for that he thought his daughter not old enough for a husband, *Cephalus* rich enough for ſuch a wife, to breake the bond of this amity went this way to worke. He wrought ſo with the Duke of *Venice*, that this *Cephalus* was ſent poſt in ambaffage to the Turke, hoping in his abſence to alter his daughters affection. Which iourney, as it was nothing ioyfull to *Cephalus*, ſo was it ſo paynefull to *Procris*, that it had almoſt procured her death. For being ſo warily watcht by her waſpiſh parents that ſhe could neither ſee him, nor ſpeake with him before his departure, ſhe got to her chamber window, and there heauily beheld the Ship wherein he was ſorowfully failing away: yea ſhe bent her eyes with ſuch force to behold it that ſhe ſaw the ſhip farther by a mile, then any elſe could poſſibly ken it. But when it was cleane out of her fight ſhe ſayd: Now farewell my ſwéet *Cephalus*, farewell my ioy, farewell my life? ah if I might haue but giuen thée a carefull kiſſe, and a fainting farewell before thy departure, I ſhould haue béen the beter able to abide thy aboode from me, and perchance thou wouldeſt the better haue minded me in thy abſence, but now I know thy will will wauer with the winds, thy faith will fléete with the floodes, and thy poore *Procris* ſhall be put cleane out of thy remembrance. Ah, why accuſe I thée of inconstancy? No, I know the Seas will firſt be dry, before thy faith from me ſhall flie. But alas, what ſhall conſtancy preuaile: if thy life doe faile? me thinkes I ſée the hoysing waues like a huge army to affayle the fides of thy Ship, me thinkes I ſée the prouling Pirates which purſue thée, me thinkes I heare the roaring cannons in mine eare which are ſhot to ſinck thee, me thinkes I ſée the ragged rocks which ſtand ready to reaué thy Ship in funder, me thinkes I ſée the wilde Beaſts which rauenouſly runne w̃ open mouthes to deuour thée, methinkes I ſée the théeues which rudely ruſh out of the woods to rob thée, me thinkes I

Cephalus and Procris.

heare the trothleffe *Turkes* enter into conspiracy to kill thee, me thinkes I feele the furious force of their wicked weapons pitiously to spoyle thee. These fighes and thoughtes, depriued her both of seeing and thinking, for she fell herewith downe dead to the ground: and when her wayting-woman could not by any meanes reuiue her, she cried out for her mother to come helpe; who being come, and hauing assayed all the meanes she could for her daughters recouery, and seeing no signe of life in her, she fell to outragious outcries, saying, O uniuert Gods, why are you the authors of such unnaturall and vntimely death? O furious feend, not God of loue, why doest thou thus diuelishly deale with my daughter? O ten times cursed be the time that euer *Cephalus* set foote in this Court. At the name of *Cephalus* the maide began to open her eyes, which before death had dazeled, which her mother perceiuing, sayd; Behold, daughter, thy *Cephalus* is safely returned, and come to see thee. Wherewith she start from the bed whereon they had layde her, and staring wildly about the Chamber, when she could not see him, shee sunke downe againe. Now her parents perceiuing what possession loue had taken in her, thought it labour lost to endeuour to alter her determination, but made her faithfull promise she should haue their furtherance, and consent to haue her *Cephalus* to husband at his returne, wherewith she was at length made strong to endure the annoy of his absence. It were tedious to tell the praiers, the processions, the pilgrimages, the Sacrifices, the vowes she made for his safe returne: let this suffice to declare her rare good will towards him, that hearing of his happie comming towards the Court, she feared least his sodaine sight would bring her such excessive delight, that her senses should not be able to suppress it, and therefore got her into the highest place of the house, and beheld him comming a farre off, and so by little and little was partaker of his presence, and yet at the meeting, she was more free of her teares, then of her tongue, for her greeting was onely weeping, word she could say none.

Cephalus inflamed with this her vnfaigned loue, made all the friends he could to hasten the mariage betwene them. But the old saying is,

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hast maketh waſt, and bargaines made in ſpeed, are commonly repented at leaſure. For married they were, to both their inexplicable ioy, which ſhortly after turned to both their vnſpeakable annoy. For the increaſe is ſmall of ſeed too timely ſowne, the whelps are euer blind that dogs in haſt do get, the fruits full ſoone do rot, which gathered are too ſoone, the Mault is neuer ſwéete, vnleſſe the fire be ſoft, and he that leapeth before he looke, may hap to leape into the brooke. My meaning is this, that *Cephalus* his ſhare muſt néedes be ſorrow, who would ſo rashly and vnaduifedly enter into ſo intricate an eſtate as wedlock is. The Philoſophers willeth vs to eate a buſhell of Salt with a man, before we enter into ſtrict familiarity with him: but I thinke a whole quarter little enough to eate with her, with whom we enter into ſuch a bond that only death muſt diſſolue. Which rule if *Cephalus* had obſerued, he had preſerued himſelfe from moſt irkeſome inconueniences. But he at al aduentures ventred vpon one, of whom he had no triall, but of a little trifling loue. I like but little of thoſe marriages, which are made in reſpect of riches, leſſe of thoſe in reſpect of honours, but leaſt of all, of thoſe in reſpect of haſty, fooliſh, and fond affection. For ſoone hot, ſoone cold, nothing violent, is permanent, the cauſe taken away, the effect vaniſheth, and when beauty once fadeth (whereof this light loue for the moſt part ariſeth) good will ſtraight fayleth. Well, this hot loue ſhe bare him, was onely cauſe of his haſty and heauy bargaine, for womanlineſſe ſhe had none, (her years were too young) vertue ſhe had little (it was not vſed in the Court) modeſty ſhe had not much (it belongeth not to louers) good gouernment and ſtayed wit ſhe wanted (it is incident to few women) to be ſhort, his choiſe was rather grounded vpon her goodlines, then her godlineſſe, rather vpon her beauty, then vertue, rather vpon her affection then diſcretion. But ſuch as he ſowed, he reapt, ſuch as he ſought he found, ſuch as he bought he had, to wit, a witleſſe Wench to his Wife. Therefore I would wiſh my friends, euer to ſow that which is found, to ſéeke y^t which is ſure, to buy that which is pure. I meane, I would haue them in the choiſe of ſuch choice ware, chiefly to reſpect good conditions and vertue, that is the onely ſeed which will yéeld

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good increase, that is the onely thing worthy to be fought, that is the onely thing which cannot be too dearely bought. And whofoeuer he be, that in any other respect whatfoeuer, entereth into the holy estate of matrimony, let him looke for no better a peniworth then *Cephalus* had, which was a loathsome life, and a desolate death. For within a yeare or two after they had been married, his fancie was in a manner fully fed, and his disordinate desire of her began to decay, so that he began plainly to see, and rightly to iudge of her nature and disposition, which at the first the partiality of his loue, or rather outrage of his lust, would not permit him to perceiue. And seeing her retchlesse regards and light lookes, which she now vsed towards all men, remembering therewithall how lightly he himselfe won her, he began greatly to doubt of her honest dealing towards him: and hauing occasion of a far iourney, and long absence from her, he wrought this practise to trie her trueth. He told her, his abode from her must of necessity be forty weekes: but at the halfe years end, by that time his hayre was wildly growne, he apparrelled himselfe altogether contrary to wonted guise, and by reason of his hayre so disguised himselfe, that he was not knowne of any: which done, his necessary affaires dispatched, he returned into his own Country, and came to his own house in maner of a stranger which trauailed the Country where he found his wife in more sober fort then he looked for, and receiued such courteous entertainment, as was conuenient for a Guest. Hauing sojourned there a day or two, at conuenient time, he attempted her chastity in this sort.

If (faire Gentlewoman) no acquaintance might iustly craue any credit, or little merits great méed, I would report vnto you y^e cause of my repaire, & craue at your hands the cure of my care: but seeing there is no likelihood that either my words shall be belieued, or my wo relieued, I thinke better with paine to conceale my sorrow, then in vaine to reueale my suite. The gentlewoman somewhat tickled with these trifling words, was rather desirous to haue him manifest the mystery of his meaning, then willing he should desist from his purpose, and therefore gaue him this answer.

I am (Sir) of opinion, that credit may come diuers waies besides

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acquaintance, and my selfe haue knowne much good done to many without defart: and therefore if your words be true, and your desire due, doubt not, but you shall be both credited, and cured.

For the trueneffe of my words (faith he) I appeale to the heauens for witnesse, for the dueneffe of my desire I appeale to your courtesie for iudgement, the words I haue to vtter are these.

There chaunced not long since to trauell through the Country, wherein lyeth my liuing, a knight, named *Cephalus*: and though the report of the porte and house which I maintaine be not greate, yet it is such, that it fendeth me many guests in the yeare: it pleased this *Cephalus* to foiourne the space of thrée or four dayes with me, and in way of talke, to passe away y^e time, he made relation at large unto me of his country, of his condition and state, of his speciall place of abode and dwelling, of his lands and liuing, and such like. I demaunded of him whether he were married, faying: All those things before rehearsed, were not sufficient to the attaining of a happy life without a beautifull, faire, and louing wife. With that he fetcht a déepe sigh, faying: I haue (Sir) I would you knew, a wife, whose beauty refembleth the brightnes of the Sun, whose face doth disgrace all Ladies in *Venice*, yea *Venus* her selfe, whose loue was so excéeding great towards me, that before I was married vnto her, hauing occasion to go in Ambassage to the *Turke*, she almost died at my departure, and neuer was rightly reuiued til my returne, Good God, said I, how can you be so long absent from so louing a wife? How can any meate doe you good, which she giueth you not? How can you fléepe out of her armes? It is not lawfull (faith he) for euery man to do as he would, I must do as my busines bindeth me to do. Besides that, euery man is not of like mind in like maters. Lastly, it is one thing to haue bin happy, it is another thing to be happy. For your businesse (said I) it seemeth not to be great, by the good company, which I thanke you, you have kept me these foure dayes: For your mind, I know no man that would willingly be out of the company of such a wife: For your present happinesse, indeed it may be your wife is dead, or y^t

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her loue is tranſlated from you to ſome other. No (faith he) ſhe liueth, and I thinke loueth me; but what good doth gold to him that careth not for it? And can you (ſaid I) not care for ſuch a golden Girle? Then may I ſay, you have a wife more faire than fortunate, and ſhe a husband more fortunate then faithfull. Alas (faith he) with teares in his eyes, it is my great care that I do ſo little care, but no more hereof I beſeech you. But my blood being inflamed with the commendation which he gaue to your beauty, and pittying your caſe to have ſo careleſſe a husband ouer you, I lay very importunately vpon him to impart the whole matter vnto me, and with much a doe I wrong theſe words from him. Sir (faith he) I ſhall deſire you to impute my doings not to my fault, but to my fates, and to thinke that what ſo euer is done ill, is done againſt my will. It is ſo, that I remained marryed with my wife the terme of two whole years, what time I did not onely make of her, but I made a goddeſſe of her, and rather doltifhly doted on her, then duely loued her: Now whether it were the puniſhment of the gods for my fond Idolatry committed vpon her, or whether they thought her too good for me, or whether the deſtinies had otherwiſe decreed it, or whether loue be loſt when fancy is once fully fed, or whether my nature be to like nothing long, I know not, but at the two yeers end I began ſodainly in my heart to hate her as deadly, as before I loued her déepely: yea her very ſight was lothſome vnto me, that I could not by any meane indure it. And becauſe her friends are of great countenance, and I had no crime to charge her withall, I durſt not ſeeke deuorcemēt, but priuily parted from her, pretending vrgent affaires which conſtrained me thereto. Hereafter I meane to beſtow my ſelfe in the warres vnder the Emperour, not minding to returne while ſhe liueth. And for my maintenance there, I haue taken order ſecretly with my friends, to conueigh vnto mée yearely the reuenues of my land. Thus crauing your ſecreſie herein, I haue reuealed vnto you my carefull caſe. The ſtrangeſſe of this tale made me ſtand a while in a maze, at length I greatly began to blame his diſloyalty, to conceaue without cauſe ſo great diſliking, where there was ſo great cauſe of good liking. But Gentlewoman, to

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confesse the trueth vnto you, my loue this time was so great towards you, that I neuer perswaded him to returne vnto you, meaning my selfe to take that payne, and knowing him better lost then found, being no better vnto you. Shortly after this he departed from me towards the Emperours Court, and I tooke my iourney hither as you see. And this is the tale I had to tell you.

Procris hauing heard this forged tale, with diuers alterations and fundry imaginations with her selfe, somtime fearing it was true, for that he rightly hit diuers points which had passed betwéen her husband and her, sometime thinking it false, for that she had firme confidence in her husbands faith and loyalty towards her, assoone casting one likelyhood one way, assoone another, another way: at length fully resolving with her selfe that his words were vtterly vntrue, she replied vnto them in this sort.

Good God, I see there is no wooll so course, but it will take some colour, no matter so vnlikely, which with words may not be made probable, nor nothing so false which dissembling men will not faigne and forge. Shall it sinke into my head that *Cephalus* will forsake me, who did forsake all my friends, to take him? Is it likely he will leave cuntry, kinffolk, friends, lands, liuing, and (which is most of all) a most louing wife, no cause constraining him thereto? But what vse I reasons to refell that which one without eyes may see is but some coyned deuce to cozen me? No sir knight, you must vse some other practise to effect your purpose, this is too broad to be beleued, this colour is so course, that euery man may see it, and it is so black, that it will take no other colour to cloud it, the thred of your hay is so byg, that the Cunnies see it before they come at it, your hooke is so long, that the bayte cannot hide it; and your deuce is too far fetcht, to bring your purpose néere to an end.

Gentlewoman (saith *Cephalus*) I see it is some mens fortune not to be beleued when they speake truely, and others to be well thought of when they deale falsely, which you haue verified in your husband and me, who doubt of my words which are true, and not of his deeds

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which are false. And this I thought at y^e first, which made me doubt to disclose this matter vnto you: for I know it commonly to be so, that trauellers words are not much trusted, neither great matters soone beléued. But when the time of your husbands returne is expired, and he not come, then will you say, that Sir *Sulahpec* (for so turning his name he termed himselfe) told you true. For my part, notwithstanding the great good will I beare you, would not suffer me to conceale this matter from you, that you might prouide for your selfe: yet I am very well content you should giue no credit to my words, for I would not you should beléue anything which might gréue you any way, and I would wish you to thinke well, till you see otherwise: for euery euil bringeth greefe enough with it when it commeth, though the feare before procure none. Therefore I craue no credite for my words: my desire is, that you will beléue that which you see, which is, y^t for your sake I haue trauelled with great perill and paine out of mine owne country hither to your house, that vpon the report of your beauty I was so surprisid therewith, that I thought euery houre a yeare till I had seene you, that hauing seene you, I haue resolued with myselfe to liue and die in your seruice and fight. Now if in consideration hereof it shall please you to graunt me such grace, as my good will deserueth, you shall find me so thankfull and gratefull for the same, that no future fortune shall force me to forget the present benefit which you shall bestow vpon me: and if it chaunce that your husband returne, you shall be sure alway to enioy me as your faithfull friend, and if he neuer come againe, you shall haue me, if you please, for your louing Spouse for euer. Yea marry (faith *Procris*) from hence came these teares, hereof procéded your former fetch, this is it which hath separated my husband from me, which hath sent him to the Warres, which will cause him neuer to returne: a fine fetch forfooth, and cunningly contriued. Did that report which blazed my beauty (which God knoweth is none) blemish my name (which I would you knew is good) in such fort, that you conceiued hope to win me to your wicked will? Were you so vaine to assure your selfe so

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surely of my vanity, that onely thereupon you would vndertake so great a iourney? No, you are conuerfant with no *Cressed*, you haue no *Helen* in hand, we women will now learne to beware of such guileful guefts. No, if you were as cunning as *Ioue*, that you could conuert your selfe into the likenesse of mine owne husband (as *Ioue* came to *Alcmena* in the likenesse of her husband *Amphetrion*) I doubt how I should receiue you, till the prefixed time of my husbands comming were come: much lesse shall your forged tales or importunities constraine me to receiue you into that credite, and admit you into that place, which is, and shall be onely proper to my husband. And this answere I pray you let suffice you, otherwise you may leaue my house when yée list. *Cephalus* liked this geare reasonable well, and perswaded himselfe, that though he had a wanton Wife, yet he had no wicked Wife. But knowing it the fashion of Women at first to refuse, & that what angry face soeuer they set on the matter, yet it doth them good to be courted with offers of curtisie, he meant to prooue her once againe, and went more effectually to work, to wit, from craft to coyne, from guiles to gifts, from prayers to presents. For hauing receiued great store of gold and Jewels for certaine Land, which he sold there whither he trauelled (the onely cause in déed of his trauaile) he presented it all vnto her, saying he had sold al that he had in his own Country, minding to make his continual aboad with her, and if she meant so rigorously to reiect his good will, he wyllid her to take that in token thereof, and for himselfe, he would procure himselfe some desperate death, or other, to auoyd that death which her beauty and cruelty a thousand times a day draue him to.

The Gentlewoman hearing those desperate words, and seeyng that rich sight, moued somewhat with pittie, but more with pention, began to yeeld to his desire, and with *Danae* to hold vp her lap to receiue the golden shewre. O god gold, what canst thou not do? But O diuill woman, that will do more for gold then for good will. O Gentlewomen what shame is it to sel vilely, that which God hath giuen fréely, and to make a gaine of that, which is more grateful to women then men, as

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Tiresias gaue iudgement. Hereof came that odious name whore, which in Latine is *Meritrix a merendo* of deseruing or getting: a thing so vnnaturall, that very beasts abhor it: so vnreasonable, as if one should be hired to do ones selfe good: so vn honest, that the common stewes thereof first tooke their beginning. But to returne to our story. *Cephalus* seeing the lewdnesse of his wife, bewraied himselfe vnto her who he was: whereupon she was surprisid with such shame, and he with such sorrow, that they could not long time speake each to other: at length she fell downe vpon her knées, humbly crauing his pardon. *Cephalus* knowing women to be too weake to withstand the might of money, and thinking that her very nature violently drew her to him, whom being her husband though to her vnknown she loued intierly, he thought best for his own quiet, and to auoyd infamy, to put vp this presumption of euil in his wife patiently, and to pardon her offence: and so they liued quietly together a while. But within short time, shée partly from want of gouernement, and partly thinking her husband would reuenge the wrong which she would haue done to him, fell into such a furious ieaousie ouer him, that it wrought her own destruction, and his desolation. For this monstrous mischeife was so merueilously crept into her heart, that she began to haue a very careful and curious eye to the conuersation of her husband, and with her selfe sinisterly to examine all his words and works towards her. For if he vsed her very familiarly, she supposed that he flattered her, and did it but to collour his falshood towards her: if he looked solemnely on her she feared the alteration of his affections, and the alienation of his good will from her, and that he rowed in some other streame: if he vsed any company and frequented any mans house, she thought by and by that there dwelt the Saint whom he serued: if he liued solitarily, and auoyded company, she iudged forthwith y^t he was in loue some where: if he bidde any of his neighboures to his house, why, they were his goddesse: if he inuited none, she thought he durst not, least she should spie some priuy trickes betwéene them: if he came home merrily, he had sped of his purpose: if sadly, he had receiued some repulse: if he talked pleasantly,

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his Mistresse had fet him on his merry pins: if he said nothing, she remembered it was one of the properties of loue to be silent: If he laughed it was to thinke of his loue: if he sighed, it was because he was not with her: if he kist her, it was to procure appetite against he came to his mistres: if hee kist her not, he cared not for her: if he atchiueth any valiant enterprife at armes, it was done for his mistresse sake: if not, he was become a carpet knight: if he fell out with any, it was some open enemy to his priuy friend: if he were friends with all men he durst displease none, least they should detect his doings to her: if he went curiously in apparrell, it was to please his mistresse: if negligently he liued in absence: if he ware his haire long, he mourned because he could not be admitted: if short, he was receiued into fauour: if he bought her any apparrell, or any other prity trifling trickes, it was to please her, and a bable for the foole to play with: if he bought her nothing, he had inough to doe to maintaine other in brauery: if he entertained any seruant, he was of his mistresse preferment: if he put any away, he had some way offended her: if he commended any man, he was out of question his baude: if he praised any woman, she was no doubt his whore: and so of other his thoughts, wordes, and deedes, she made this suspitious suppose and iealous interpretation. And as the Spider out of most swéet flowers sucketh poyson: so she out of most louing and friendly déedes towards her, picked occasions to quarrell, and conceyued causes of hate. And so long she continued in these carefull coniectures, that not onely her body was brought low, by reason that her appetite to meat failed her, but also she was disquieted in minde, that she was in a manner besides her selfe: whereupon in great pensiueneffe of heart, she fell to preaching to her selfe in this sort.

Ah fond foole, wilt thou thus wilfully worke thine owne wracke and ruine: if thy husband commit treason against thee, wilt thou commit murder vpon thy selfe: if he consume himselfe away with Whores, wilt thou then consume away thy selfe with cares: wilt thou increase his mischief with thine owne miserie: if he be so wickedly bent, it is not my

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care can cure him: for that which is bred in the bone, will not out of the flesh. If he be disposed to deale falsly with me, it is not my wary watching which will ward him from it: for loue deceiued *Argus* with his two hundred eyes. If he should be forbidden to leaue it, he wil vse it the more: for our nature is to run vpon that which is forbidden vs: vices the more prohibited, the more prouoked, and a wild Colte, the harder he is rained, the hotter he is. If I should take him tardie in it, it would but increase his incontinent impudency: for being once knowne to haue transgressed the lawfull limittes of loue and honesty, he would euer after be carelesse of his good name, which he knew he could neuer recouer againe. And why should I seeke to take him in it? should I seeke to know that, which I ought to seeke not so much as to thinke on? was euer wight so bewitched to run headlong vpon her owne ruine? So long as I know it not, it hurteth me not, but if I once certainly knew it, God knoweth how sodainely it would abridge my daies. And yet why should I take it so grieuouously? am I the first that haue been so serued? Hath not *Juno* her selfe sustained the like iniury? But I reason with my selfe as if my husband were manifestly conuicted of this crime, who perchance, good Gentleman, be as innocent in thought, as I wrongfully thinke him to be nocent in deed: for to consider aduisedly of the matter, there is not so much as any likelihood to leade me to any such opinion of him, he vseth me honestly, he maintaineth me honorably, he loueth me better then my lewde dealing toward him hath deserued. No, it is mine owne vnworthinesse that maketh me thinke I am not worthy the proper possession of so proper a Gentleman: it is mine own lustful desire that maketh me afraide to loose any thing: it is mine owne weaknesse, that maketh me so suspitious of wrong: it is mine own incontinency, which maketh me iudge him by my selfe. Well, the price of my preiudiciall doings towards him is almost paide, and if paine be a punishment, then haue I endured a most painfull punishment: but let this deare bought wit do me some good, let me now at lēgth learne to be wise, and not to thinke of euils before they come, not to feare them before I haue cause, not to doubt of them in whom is no

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doubling, nor to mistrust them in whom is no treason, and faithfully to loue him, that unfainedly loueth me. After this she indeuoured to do such fond toys forth of her head, and for a while she liued louingly and quietly with her husband, but sodainly, by reason of one looke which he cast vpon one of his neighbours, she fell into her old vaine of vanity againe. And as second falling into sicknesse is euer most dangerous, so now her folly was growne to such fury, and her disease so incurable, that she could not conceale it any longer, but flatly told her husband to his teeth, y^t she thought he did misuse her.

Cephalus knowing his owne innocency, and seeing her imbecility, gently prayed her not to conceiue any such euill opinion of him, saying: If neither regard of God, neither respect of men, neither reuerence of the reuerent state of mariage, could feare me frō such filthinesse, yet assure your self, the loyall loue I beare you, would let me from such lasciuiousnesse. For beleue me, your person pleaseth me so well, that I thinke my selfe swéetely satisfied therewith. Yea if *Venus* her selfe should chance vnto my choice, I am perswaded I shold not prefer her before you. For as her beauty would intifingly draw me to her, so my dutie would necessarily driue me to you. Therefore (good Wife) trouble not your selfe with such toys, which will but bréed your owne vnrest, and my disquiet, your torment and my trouble, yea and in time perchance both our vntimely deaths. Let *Deianyra* be a president for you, who suspecting her husband *Hercules* of spouse-breach, sent him a shirt dyed with the bloud of the *Centaure Nessus*, who told her that shirt had vertue to reuiue loue almost mortified: but *Hercules* had no sooner put it on, but it stuck fast to his flesh, and fryed him to death, as if it had béene a fury of hell: which when shee knew, with her owne hands shee wrought her owne destruction. See the vnworthy end which that monster ielousie brought this worthy couple to, and foresée (swéete wife) that it bring not vs to the like bane. These words could worke no effect wth her, but rather increased her suspition, perswading her selfe, that as in faire painted pots poyson is oft put, and in goodly sumptuous Sepulchres rotten bones are rife, euen so fairest words

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are euer fullest of falshood. Yea the more courteously he showed himselfe, the more culpable she thought him to be. Which *Cephalus* seeing, because he would take away all causes of suspicion, abandoned all good company, and spent his time solitarily, hunting in the woods, and seeking the spoile of spoiling savage beasts. But this helhound *Jelousie* did so haunt and hunt her, that she could in no place be in rest, but made her plod from her pallee to the woods, to watch whether he there hunted a chaste chafe, or not. And one day as she dogged him wher he was layd downe to rest amongst y^e gréen leaues, she heard him utter these words, Come gentle *Ayre*, and refresh my wearied spirits: w̄ such like words of dalliance, which he (being hot) spake to the gale of wind which pleasantly blew vpon him. But shee thought he had spoken to some woman with him, whereupon she furiously fell to the ground, tearing her hayre, and scratching her face: and though her grieffe would not giue her leaue to speake, yet to her selfe she thought this: and can the Traitor thus treacherously deale with me? Had the sorow which I sustained only for his absence before I was married to him, or any way owed him any thing, almost cost me my life? and now shall his presence procure my death? Did I powre out pensiue praiers for his safe return from the *Turkes*? and doth his returne, returne my good will with such dispight? O would to God the *Turkes* had torne him in péesces, that he had neuer come home to martir me in this manner. But *Woolues* neuer pray vpon *Woolues*: his fraud was nothing inferiour to their falshood, and therefore it had been in vaine for him to haue halted before a *Créeples*: but me, being but a simple sheepe, see how soone this subtile foxe could deceiue. Is this the fruite of my feruent loue? Is this the felicity I expected in marriage? had I knowne this, I would neuer haue knowne what the subtill sexe of men had meant. I would rather, as they say, haue led Apes in hell after my death, then haue felt al y^e torments of Hel in my life. But had I wist, is euer had at the worst: they that cast not of cares before they come, cannot cast them off when they do come. It is too late to cast Anchor, when the ship is shaken to péesces against the *Rockes*: it booteth not to send for a Phisition, when the sick

Cephalus and Procris.

party is already departed. Well, I will yet go see the cursed cause of my careful calamity, that I may mitigate some part of my martirdome, by scratching her incontinent eyes out of her whorish head: and thereupon rowled her self out of the shrub wherein she was shrowded. *Cephalus* hearing somewhat rust in the bush, thought it had bin some wild beast, and tooke his dart and strocke the tame foole to the heart. But comming to the place, and seeing what he had done, he fell downe in a swoone vpon her: but with her striuing vnder him with y^e panges of death, he was reduced to life, and said: Alas my *Procris* by my selfe is flaine. Which she (not yet dead) hearing, said, Alas your *Ayre* hath brought me to this end. With that he vnderstood how the matter went, and said, Alas (sweet Wife) I vsed those words to the winde. Why then (saith she) not you but that winde gaue me this wound. And so ioyning her lips to his, she yeelded vp her breath into his mouth, and dyed. And he, with care consumed, tarried not long behind her, to bewaile eyther his owne deed, or her death.

Now Gentlewomen, let this casuall end of this Gentlewoman be a *Caueat* to keepe you from such wary watchings of your Husbands, it is but a meane to make them fall to folly the rather, as the thoughtful care of the rich man causeth the thiefe the sooner to seeke spoyle of him. But if you will know the chiefe way to keepe your Husbands continent, is to keepe your selues continent: for when they shall see you, which are the weaker vessels, strong in vertue & chastity, they wil be ashamed to be found faint in faith & loyaltie: when they shall see you constant in good wil towards them, they wil feare to be found fickle in faith towards you: when they shall see you loue thē faithfully, you shal be sure to haue them loue you feruētly. But if you shal once shake off the shéete of shame, & giue your selues over to choise of change: then assuredly make account, your husbands will eschew your companies, loath your lips, abandon your beds, and frequent the familiarity of they care not who, if not of you.

F I N I S .

THE STORY OF
NARCISSVS

FROM

CHAUCER ROMAUNT OF THE ROSE.

1455-1548. Aldine Edition, 1852.



And so befell, I rested mee
Besides a well under a tree,
Which tree in Fraunce men call a pine,
But sith the time of King Pepine
Ne grew there tree in mannes sight
So faire, ne so well woxe in hight,
In all that yard so high was none.
And springing in a marble stone
Had nature set, the sooth to tell,
Under that pine tree a well,
And on the border all without
Was written on the stone about
Letters small, that saiden thus,
* *Here starfe the faire Narcissus.*
Narcissus was a bachelere,
That Love had caught in his daungere,
And in his nette gan him so straine,
And did him so to weepe and plaine,

Narcissus.

That need him muſt his life forgo :
For a faire lady, that hight Echo,
Him loved over any creature,
And gan for him ſuch paine endure,
That on a time ſhe him tolde,
That if he her loven holde,
That her behoved needes die,
There lay none other remedie.

But natheleſſe, for his beaute
So fierce and daungerous was he,
That he nolde graunten her aſking,
For weeping, ne for faire praying.

And when ſhe heard him werne her fo,
She had in herte ſo grete wo,
And tooke it in ſo grete deſpite,
That ſhe without more reſpite
Was dead anon: but ere ſhe deide,
Ful pitouſly to God ſhe preide,
That proude hearted Narciffus,
That was in love ſo daungerous,
Might on a day ben hampered ſo
For love, and ben ſo hote for wo,
That never he might to joy attaine ;
Then ſhould he fele in very vaine
What ſorrow true lovers maken,
That ben ſo villainouſly forſaken.

This prayer was but reaſonable,
Therefore God held it firme and ſtable :
For Narciffus ſhortly to tell,
By aventure came to that well
To reſt him in the ſhaddowing
A day, when he came from hunting.

Narcissus.

This Narcissus had suffred paines
For renning all day in the plaines,
And was for thurst in great distresse
Of herte, and of his wearinesse,
That had his breath almost benomen.
Whan he was to that well ycomen,
That shaddowed was with braunches grene,
He thought of thilke water shene
To drinke and fresh him wele withall,
And downe on knees he gan to fall,
And forth his necke and head outstraught
To drinke of that well a draught :
And in the water anon was sene
His nose, his mouth, his eyen shene,
And he thereof was all abashed,
His owne shaddow had him betrashed,
For well wend he the forme see
Of a childe of great beautee,
Well couth Love him wreke tho
Of daungere and of pride also
That Narcissus sometime him bere,
He quite him well his guerdon there,
For he mused so in the well,
That shortely the sooth to tell,
He loved his owne shaddow so,
That at the last he starfe for wo :
For when he saw that he his will
Might in no manner way fulfill,
And that he was so faste caught
That he him couthe comfort naught,
He lost his wit right in that place,
And died within a little space,

Narcissus.

And thus his warifon he tooke
For the lady that he forfoke.

Ladies I praye enfample taketh,
Ye that ayenft your love miftaketh :
For if of hir death be you to wite,
God can full well your wile quite.

When that this letter of which I tell,
Had taught me that it was the well
Of Narciffus in his beaute,
I gan anon withdrawe me,
When it fell in my remembraunce,
That him betide fuch mifchaunce.


F I N I S .

THE STORY OF
NARCISSVS

FROM

GOWER CONFESSIO AMANTIS,

Book i. p. 118, ed. Pauli, London, 1857.

CONFESSOR orthy, my fone, if thou wolt live
In vertue, thou must vice escheue
And with lowe herte humbleffe fue,
So that thou be nought furquedous.

AMANS. My fader, I am amorous,
Wherof I wolde you beseche
That ye me some ensample teche,
Which might in loves cause stonde.

CONFESSOR My fone, thou shalt understonde
In love and other thinges alle,
If that furquedrie falle,
It may to him nought well betide,
Which useth thilke vice of pride
Which torneth wifdom to wening
And sothfastnesse into lesing
Through foll imagination.
And for thin enformation
That thou this vice as I the rede
Escheue shalte, a tale I rede,
Which fell whilom by daies olde,
So as the clerke Ovide tolde.

Narcissus.

Hic in speciali tractat confessor cum amante contra illos, qui de propria formositate presumptuosos amorem mulieris dedignantur. Et narrat exemplum, qualiter cuiusdam principis filius nomine Narcizus estivo tempore, cum ipse venacionis causa quendam cervum solus cum suis canibus exagitaret, in gravem fitim incurrens necessitate compulsus ad bibendum de quodam fonte pronus inclinavit, ubi ipse faciem suam pulcherrimam in aqua percipiens putabat se per hoc illam nimpham, quam poete Ekko vocant, in flumine coram suis oculis potius conspexisse, de cuius amore confestim laqueatus, ut ipsam ad se de fonte extraheret, pluribus blandiciis adulabatur, sed cum illud perficere nullatenus potuit, pre nimio languore deficiens contra lapides ibidem adjacentes caput exverberans cerebrum effudit. Et sic de propria pulchritudine qui fuerat presumptuosus de propria pulchritudine fatuatus interiit.

There was whilom a lordes sone,
Which of his pride a nice wone
Hath caught, that worthy to his liche
To fechen all the worldes riche
There was no woman for to love.
So high he fet him selfe above
Of stature and of beaute bothe,
That him thought alle women lothe.
So was there no comparifon
As towarde his condition.
This yonge lord Narcizus hight.
No strenght of love bowe might
His herte, whiche is unaffiled.
But ate laste he was beguiled.
For of the goddes purveiaunce
It felle him on a day perchaunce,
That he in all his proud fare
Unto the forest gan to fare
Amonge other, that there were,
To huntten and disporte him there.
And whan he cam into the place,
Where that he wolde make his chace,
The houndes weren in a throwe
Uncoupled and the hornes blowe,
The great herte anone was founde
With swifte feet set on the grounde.
And he with spore in horse side
Him hasteth faste for to ride,
Till alle men be left behinde.
And as he rode under a linde
Beside a roche, as I the telle,
He sigh where spronge a lusty welle.

Narcissus.

The day was wonder hote withalle,
And such a thurst was on him falle,
That he must outhere deie or drinke.
And downe he light and by the brinke
He tide his hors unto a braunche
And laid him lowe for to staunche
His thurst. And as he cast his loke
Into the welle and hede toke,
He sigh the like of his visage
And wende there were an ymage
Of suche a nimphe, as tho was fay,
Whereof that love his herte affay
Began, as it was after sene
Of his fotie and made him wene
It were a woman, that he sigh.
The more he cam the welle nigh,
The nere cam she to him ayein.
So wist he never what to fain,
For whan he wepte he sigh her wepe,
And whan he cried he toke good kepe,
The same worde she cried also,
And thus began the newe wo,
That whilom was to him so straunge.
Tho made him love an harde eschaunge
To fet his herte and to beginne
Thing, whiche he might never winne.
And ever amonge he gan to loute
And praith, that she to him come oute.
And other while he goth a fer
And other while he draweth ner
And ever he founde her in one place.
He wepeth, he crieth, he axeth grace,

Narcissus.

There as he mighte gete none.
So that ayein a roche of stone,
As he that knewe none other rede,
He smote him self til he was dede,
Wherof the nimphes of the welles
And other that there weren elles
Unto the wodes belongende
The body, which was dede ligende,
For pure pite that they have
Under grave they begrave.
And than out of his sepulture
There spronge anone peraventure
Of floures fuche a wonder sight,
That men ensample take might
Upon the dedes whiche he dede.
And tho was fene in thilke stede,
For in the winter fresfh and faire
The floures ben, which is contraire
To kinde, and so was the folie
Which felle of his furquedrie.

CONFESSOR . . . Thus he, which love had in disdeigne,
Worst of all other was beseine,
And as he fet his prise most hie,
He was left worthy in loves eye
And most bejaped in his wit,
Wherof the remembraunce is yit,
So that thou might ensample take
And eke all other for his fake.

The fable of O
uid tretting of Narcissus, trā=
lated out of Latin into
Englysh Mytre, with
a moral ther vnto, ve=
ry pleasante to
rede.

M.D.LX.

God resysteth the proud in euery place
But vnto the humble he geueth his grace.
Therefore trust not to riches beuti nor strēgth
All these be bayne, & shall consume at length.

Emprynted at London by Thomas
Wackette, and are to be sold at hys
shop in Cannynge strete, ouer
agaynste the thre
Cranes.

In the original the borders are filled in with rude woodcuts, which do not appear to have any reference to the story, and therefore have not been reproduced.

¶ THE PRENTER TO THE BOOKE.

Glyttell Booke do thy Indeuoure
to all estates, that vyce doeth refuse,
In the maye be learned how to perceuer
fynne to abhorre vertue to vse.

The wyse the aucthour wyll excufe
by cause he inuayeth, agaynst fynne and pryde,
Who causeth many a one, pariloufly to flyde.

In the may the wyse learne vertue in dede
In the maye the stronge manne, of hym selfe knowe
In the maye the ryche manne, of hym selfe reed
how to gather hys ryches, or them to bestowe
wyth most worthy matter in the doeth flowe
who seketh in the for profyt and gayne,
Of excellent matter sone shall attayne.

[w.c.]

THE ARGUMENT OF THE FABLE.

Lireope had a Sonne by Cephicious named Narcissius, whose
contynuaunce of lyfe Tyricias a prophete, affyrmyd to be longe,
yf the knowledge of hym selfe, procuryd not the contrary, whose
sentence here nowe Ecco the callynge Impe, from whome Iuno had
bereste the ryght vse of speche, so loued this Narcyssus, that throughe
the thought and care that she sustayned, for the gettinge hys good wyl
that euer despyed her, she consumed the relykes, of whiche consumed
Carcas were torned into stones. The greate dysdayne of Narcyssus,
herein Ramusia Straungely reuenged, for he heated through hūtinge
by the drynkyng of a well, supposyng to quenche hys thurste —
espyed therein the shadowe, of hys face, wherewyth he was
so rauyshed that hauynge no power to leue hys
blynde desyre for the attaynyng of an impo~~se~~ *cut.*
belytye, there he starued. For the pre-
peration, whose buryall the Nim-
phes, had ordyned fouch fur-
nituer as ther vnto apper-
teyned & had. Retornyd
to the solemne,
Erthyng
and buryall of fuche a carcase, they
founde in sted of the ded Corpis
a yelow floure which with
vs beareth the name
of a daffa-
dylly.

cut.
THE ENDE OF THE ARGUMENT.



ireope whome once Ciphicious, dyd embrace, 6
 and raushe ī his crokid floudes wher she was shut frō grace. 7

Dyd trauell and brynge forth when tyme of berth befel 6
 a chyld euen then whō loue had lyked well, 6

And hym Narcissus named of whome the lot to learne, 56
 yf he shoulde number manye yeares, and perfectē age discerne. 7

The reder of hys fate Tiricious yea dyd saye 6
 If that the knowledge of hym selfe, his life dyd not decaye,

Ful longe a vayne pronounce, this femed tyll hys death,
 By furye quaynte dyd make it good, and vnfene lose of brethe.

For twentye yeares and one, Narcissus death escaped,
 What tyme no chylde was seene so fayre, nor yong man better shapyd, 2

A nomber bothe of men and maydes, did hym desyre,
 But bēwtye bēnte wyth proude dysdayne, had set hym so on fyre

That nether those whome youthe in yeares, had made his make 15
 Nor pleasaunte damfels freshe of heue, coude wyth him pleasure take

This man the fearfull hartes, inforcynge to hys nettes
 The caulng nimphe one daye, behelde that nether euer lettes

To talke to those that spake, nor yet hathe power of speche
 Before by Ecco this I mene, the dobbeler of skreeche

A body and no voyce, was Ecco yet but howe 7
 The blabbe had then none other vse of speach, then she hath now

The later ende to geue of euery fence or clause,
 wherof the wyfe of Jupiter, was fyrst and chyfe the cause

For that when she dyd seke, the fyllye Imphes to take 28
 that oft she knewe wythin the hylles, had lodged wyth her make

This Ecco wyth a tale, the goddes kepte so longe
 that well the Imphes myght her escape, but whē she sawe this wrong

This tonge quod she where wyth, so ofte thou dydeste dysceauē 1
 the goddes Juno lyttyll vse of speche, shall erste receaue

And so her thretininges proue, yet Ecco endyth speche
 wyth doubling found the wordes she heareth, & fendeth againe w^t screch

The Moralization of the Fable

Thus when Cyphicious Sonne, the defartes walkinge faste
wyth wandrynge pace she had espyed, her loue and on hym caste

Wyth stealyng steppes; she foloweth fast her hote desyre 35
and styl the nerer that she comes, the hotter is her fyre

None other wyse then as the nerer fyre dothe lye
to brimstone matters mete to borne to flayme doth more applye,

Howe ofte oh wolde she fayne, wyth plesaunte wordes him glad
and faune on hym wyth prayers fwete, but nature it forbad, A2^v

And letteth her to begynne, but that she doth permytte
full preste is Ecco to perfourme accordyng to her wytte,

In lystyng for to heare, some founde hys mouth escape
whereto her wordes she myghte applye, and him an aunswere shape,

By chaunce Narcissus, led from companye alone 45
dyd faye is anye here to whome, she answereth her a none,

He musyth and amafyd, doth loke on euerye fyde
and caulng loude come nere he sayth, whom she byds yeke abyde,

Agayne he looketh aboute, and feynge none that came,
Whyflyst thou me quod he, who harde her answere euen the same

He stayeth and not knowyng, whose this founde should be
come hether let vs mete he sayde, and let vs mete quod she

Then with so good a wyll, as thoughe she neuer harde
a found that lyked her halfe so well, to answere afterwarde

And to perfourme her wordes, the woodes she soone forfooke 55
and to imbrace that she desyred, aboute the necke hym tooke

He flyeth faste awaye, her foulded armes that sprede
aboute hys necke he caste awaye, and euer as he fiede

Death would I chuse, ere thou hast power of me quod he
whom she none other answere made, but thou hast power of me
and after that wyth leues, she hid her shamefast face
wythin the woodes in hollow caues, maketh her dwellynge place,

Yet loue dothe no whyt more decrese, but wyth her smarte
agmentith styll and watchyng cares, consumyth her wretched harte,

in Ouid of Narcissus.

By lenenes eke her skyne is dried, and to eare
her bloude confumeth, so hath she nought, but voyce & bones to spare,

Whereof is nothings lefte, but voyce for all her bones
they saye as to her lykeste shape, were tourned into stones,

And fence the woodes hath bene, her home her selfe to hyde
from euerye hyll and nought, but founde in her dothe none abyde

Thus here they other nymphes, of wooddes and waters borne
had he dysceaued, and youngmen yeke, a nomber had in skorne,

At last wyth handes lyft vp, soone to the goddes dyd playne
that so hys hap myght be, to loue and not be loued agayne,

Wherto it femed wel, Ramufya gaue eare 75
and fought to graunte this iuste request, it after dyd appeare

A sprynge there was so fayre, that stremes like fyluer had
whiche nether shepardes happe to fynde, nor gotes that vpwarde gad

Uppon the rocky hyls, nor other kynde of beste,
wyth flashing feete to foule the fame, or troble at the leste,

Wherein them selues to bathe, no byrdes had made repare,
nor leffe had fallen from any tree, the water to appeare,

About the which the grounde had made some herbes to growe
and eke the trees had kept the funne, from cōmynge doune so lowe

Narcyffus theare through heate, and wery hunters game 83
glad to take rest dyd lye hym downe, and fast beheld the fame,

And as he thought to drynke, hys feruent thurste to flake
A dryer far desyre hym toke, by lokyng in the lake

For feynge as he dranke, the image of hys grace
therewyth he rapt, fell streyght in loue, wyth shadowe of his face

And museth at hym selfe, wyth whych astroyed cheare,
as image made of marble whyte, his countenance dyd apeare,

Lyke starres he seyth hys eyes, and bacchus fyngeres fwete
he thought he had on goulden heares, for Phebus not vnmete

A necke lyke yuery whyte, a mouth wyth faouere good 97
a face wyth skynne as whyte as snowe, well coleryd wyth bloud

The Moralization of the Fable

All which he wonders at, and that he lyketh well
is euen him felfe that wonder makes, with small aduice to dwell

He fees that he doeth afke, agayne doth hym defyre
together he doeth burne him felfe, and kyndel eke the fyre

The well that him dysceaued, how ofte kyft he in vayne
howe ofte there in his armes he dround, in hope for to attayne

The necke, that he defyred fo muche to imbrace
and yet himfelfe he could not catche, in that vnhappye place

Not knowyng what he feeth, therewith he is in loue / 58
and thofe fame eyes that, erreure blindes, to errour doth him moue

Ah foole, why doeft thou feke, the fhape that wyll not byde
nor beyng hathe, for turne thy face, away and it wyll flyde

The shadowe of thy felfe, it is that thou doeft fee
and hath no subftaunce of it felfe, but comes and bydes with thee

Yf thou canfte go awaye, with thee it wyll departe
yet nether care for meate or flepe, could make him thus aftarte

But in that shadowe place, befylde the well he lyes
where he behelde his fayned fhape, with vncontented eyes

And lyfting vp thofe eyes, that his, destruction made / 59
vnto the trees that ftode aboute, he raught his armes and faide

“ Hath euer loue, oh woodes delte crueller with man
you knowe that hyding place, hath bene to louers now and than

Now can you call to mynde, you that fuche worldes haue lafte
that euer anye pyned fo, by loue in ages pafte.

I fee and lyke it well, but that I lyke and fee
yet fynde I not fuche erreure loe, this loue doth bring to mee

And to increafe my greffe, no fay nor yrkefome waye
no hylles nor valeys, with clofyd, gates, dothe faye our meting nay

A lytle water here, dothe feuer vs in twayne, / 60
he feketh I fee, that I defyre, to be imbraced as fayne,

For looke how ofte my lippes, I moue to kyffe the lake
fo oft he fheweth his mouthe, content, full well the fame to take

in Ouid of Narcissus.

To touche thee, might full well, a man wolde thinke be dime
it is the leste of other thinges, that louers oughte to shine

What so thou be come forthe, why doste thou me diffeyue
why flyest thou hym, that the somuche, desyreth to receyue

My bewtie and mine age, truely me thynkes I fe
it is not that thou doste misflyke, for nimphes haue loued me

Thou promyfte to me a hope, I wotnot howe 138
with friendly cheare, and to mine armes the same thou dost vnbowe

Thou smylest when I laughe, and eke thy trekeling teares
when I doe weepe I ofte espy, with fines thy countenaunce steares

By mouing of thy lyppes, and as I ges I lerne
thou speakest words, the fence whereof, myne eares can not deferne

Euen this I am I fe, my proper shape I knowe
wyth louing of my selfe, I borne I mone, & beare the glowe

What shall I doe, and if I aske what shall I craue
aboundaunce brings me want, with me, it is that I would craue

Oh wolde to God I myght, departe my body fro 152
in hym loues this that wyshe is strang, hys lyking to for go

But nowe my strength, throughe payne is fled, and my yeares
full sone or lyke to ende, thus dethe away my youth it beares

Yet dethe that endeth my wooes, to me it is not so sure
He whom I loue ryght fayne, I wold myght lyue alenger houre

Nowe to one quod he, together let vs dye - 11(1)
In euell estate and to his shape, returneth by and by

And wyth his guffhyngte tearys, so vp the water starte
hys shape that therby darkened was, whiche when he sawe departe

Nowe whether doste thou go, abyde he cryed faste 153
forfake not hym so cruelly, hys loue that on the cast

Thoughe thee I may not touche, my sorowes to affwage
yet maye I looke, relefe to geue vnto my wretched rage

And whylest he thus tormentes, he barred all his cheste
before the well with stonye fyfles, and beates his naked breste

The Moralization of the Fable

With a carnacion hue, by strockes thereon dyd leaue
none other wyfe then apples whyte, wyth ruddy fydes receaue,

Or as the growyng grapes, on fundry cluſters ſtrepe
a purpyll coler as we ſe, or euer they be rype,

Whyche as he dyd eſpye, wythin the water clere 165
no lenger coulde he duere the payne, he ſawe he ſuffred there.

But as by fyre, to waxe ameltyng doth inſue
and as by hete the ryſing funne, conſumeth the mornynge due, 170

So feblyd by loue, to waſte he doth begynne
at lenght and quyte conſumeth, by heate of hydyng fyre wythin,

And nether hath he nowe, heare of red and whyte
no lyuelynes nor luſty ſtrength, that earſt dyd eyes delyte

Nor yet the corpys remaynes, that Ecco once had loued
whiche tho wyth angry mynd ſhe vewed, to ſorow ſhe was moued,

175 } And loke howe ofte alas, out of hys mouth dyd paſſe
fo ofte agayne wyth boundyng wordes, ſhe cryed alas alas,

And when that he hys fydes, wyth rechles handes dyd ſtryke
ſhe alſo then was hard to make, a ſounde lamentynge lyke

Thus lokyng in the well, the laſt he ſpake was thys
alas thou ladde to much in vayne, beloued of me a mys,

Whych ſelfe ſame wordes a gayne, this Ecco ſtreight dyd yell
and as Narciffus toke hys leue, ſhe bad hym eke fayre well

Hys hed that hym abuſed, vnder the graſſe he thraſte
and deth ſhut vp thoſe eyes, that on there maſter muſed faſte

And when he was receyued, into that hyllye place 180
be yeke wythin the ogly ſtipe, behelde hys wretched face

The wood and wattrye nimphes, that all hys ſuſterne were
bewayles hys lot as is ther wonte, wyth cuttyng of theyr heare

Whoſe waylinge Eccoes founde dyd mournyng lyke declare
for graue pompe, a bayre wyth lyghtes and fyre they dyd prepare

Then body was ther none, but growing on the ground
a yelowe flower wyth lylly leaues, in ſted therof they founde.

F I N I S . F A B V L E .

THE MORALIZATION OF THE FABLE IN OUID OF NARCISSUS.



Tale wherein some wysdome may be founde
 May be alowed, of such as lyes refuse,
 Hereon I meane not, that my wytte can grounde
 A matter fyttte for all menne to vse,
 The prayfe hereof I vtterly refuse,
 And humbly them besече to reade the fame,
 Me to excuse or by theyr Judgement blame.

For neither I presume, by youthfull yeares,
 To clayme the skyl that elder folkes, doe wante,
 Nor vndertake that wyfer often feares,
 To venter on my spites, then would pante
 Right well I knowe, my wyttes be all to skante
 But I by your correction, meane to trye,
 If that my head to reason can applye.

I meane to shewe, according to my wytte,
 That Ouyd by this tale no follye mente,
 But foughte to shewe, the doynge far vnfyttte
 Of soundrye folke, whome natuer gyftes hath lente,
 In dyuers wyse to vse, wyth good in tente,
 And howe the bownty torneth to theyr payne
 That lacke the knowledge, of so good a gayne.

a
 b
 c
 d

The vmbelnes of
 ye author.

To suche
 as inbra-
 fe not kno-
 lege.

The Moralization of the Fable

Profita-
ble couñfel.

Whiche Ouid now this Poete fure deuine,
Doth collour in fo wonderfull a forte
That fuche as twyfe, refufe to reade a lyne,
Wyth good aduice, to make their wytte reforte
To reafons fchole, their Leffons to reporte,
Shall neuer gather Ouids meanyng ftraunge,
That wyfdome hydeth, with fome pleafaunt change.

Hys tales doe Joyne, in fuche a godly wyfe,
That one doth hange vpon a nothers ende,
As who fhould faye, a man fhould not defpyfe,
To loke before whiche waye hys worke wyll bende
And after howe he maye the fame amende
Thus Ouid bydes hys readers for to knowe
The thynges aboue as well as thofe belowe.

The fable that he trectyd of before
Is howe that Juno fell in argumente
Wyth Jupiter, which after leafuer more
To wryte at lardge, then tyme conueniente
For fouche acaufe haue in defferente
But to be fhorte, Tericious was theyr iudge
Whofe fentence Juno semed for to grudge

For fhe becaufe he fayde not as fhe wolde
Bereft him of his eyes and made him blinde
As one vnfitt to vew the worlde that coulde
No better Judge vnto a womans mynde
Redres where of none Jupiter colde find
But with fome honour to releue his woe
Eche thinge to come he made him surely knowe.

in Ouid of Narcissus.

The formeſte profe, where of in this ſame tale
Lireope, the nymphe receued now
That dyd demaunde an anſwere not to fayle
If that her Childe, to home her lykinge vowe
Euen at the fyrſte was geuen him to allowe
Shoulde not parfite years, and manie growe
Yea yea quod, he him ſelfe yf he not knowe.

Here as I ſayd, appearith that the ende
Of euery tale another doth begynne
Here lykewiſe may we ſe the poette, bende
To byd vs loke his meaninge here with in
Suppoſinge that, ther wittes be verye thin
That will be bolde the ſkabard of the blade
And not the knife wherfore the ſheth was made.

Defferne
the truth
of euery
thyng. ✓

For if that Ouids meaninge was to wryghte
But how Narciffus, drinkinge of a wel,
With ſhade of him ſelfe dyd ſo delyghte
That there til deth he thoughte to ſtarue and dwell
Bothe him a foole, a ly in verſe to tell,
The wiſe mighte think, and thoſe that rede the ſame
To be vnwyſe and merite greatier blame.

(A) The torninge of Lycaon to a, beaſt
Doth well declare that to the wicked ſorte
Full heneous plagis preparid be at leaſte
Of god that to ther doinges will reforte
With Juſtice hande at home they cannot ſporte
But yf they ſeke for to withſtande his wyll
They finde to worke them ſelues a waye to ſpill.

God puni-
ſheth for
finne.

The Moralization of the Fable

God pre-
serueth
the Iuste.

By sayinge eke, of Pirha, and her make^T
Dengalyon from the confuming floude
What else is mente but god a boue dothe take
An order euer to prefarue the good
From perill still, in timis that they be woode
That few or none but fouche as god doth chuse
Can happie lyue, or them from harme excufe.

A prayfe
of vergi-
nite.

And Daphus chaunginge to the laurer grene
Whose leues in winter neuer losfe there hue
Doth well to vs betoken as I wene
That fouche as to virgynitie be true
Mortall glorye euer shall enfue
And as the laurer lyues in winters rage
So shall ther prayfe though death deuour there age.

A good
warning
to yonge
people.

Of Pheton eke Appolles wretched sonne
That wolde prefume his fathers carte to gyde
Of corage more, then counsell wel begonne
What may be thoughte, but fouche as will a byde
With small aduice not from there will to flyde
And do refufe ther fathers council fuer
There helpeles harmis, vnto them selues procuer.

The hede
wyfdome
of the po-
etes.

What nedyth me examples to reherse
Sith I do take an other thinge in hande
These shewe that poetties colour vnder verfe
Souch wyfdome as they can not vnderstande.
That lyghtelye lyft to loke on lernynges lande
But fuche as wyth aduyce, wyll vewe the fame
Shall lessons fynde therby, ther lyues to frame.

in Ouid of Narcissus.

And now to tourne vnto the tale I meane
To treate vppon when that the dome was rede,
Of this Cephicious sonne, by one that cleane
Had lost the fyght of all that nature brede
A vayne pronounce, it femed that he sprede
Whose sentence hym felse, dyd not know
To perfyght age hys lyfe he shall bestowe.

Tericias heare whome maye we lyke vnto
Euen fuche a man, as hath no mynde to gayne
Wyth ryghteous lypes, that feke no wronge to do
That yelde to ryches, for no maner of payne
Ne yet the truthe in anye thinge wyll layne
Which shall as he was blynde for Justice fake
Be quyte berefte of all that he can make.

Happy ar
they that
do soo.

For he that wylnot Junose feruaunte be
I meane not now the pleasyng of the stoute
And myghty dames that wolde haue all agre
Unto theyr fancees that they go aboute
But he, I faye, and profe doth put no doute
That wyl not feke the ryche foulke to please
Through hate and wronge, hath often lyttle ease.

Truth is
often
shente.

Yet when they lacke this vse of worldely fyghte
That lyttel haue they lefte on erthe to see
And that by wronge another hath theyr ryghte
Bycause to wyll, ther wyttes wolde not agre
By losse herof they got a greater fee
For god of good doth gyue the knowledge more
Then all the gayne of erthe coulde the restore.

The Moralization of the Fable

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For wher theyr eyes be caste from worldely welth
And haue respecte to thynges that be aboue,
In moche more perfecte wyse, the certayne helthe
Shall they dyscerne, then fouche as haue a loue
To vayne desyers that ryse for to remoue
And forther be they a byll to a vowe (able)
Of hydden thynges then worldlye folke alowe.

The cars
of the
worlde
leſeth ver-
tue.

But as Teryſſus Judgemente ſemed vayne
In the foreredyng of Narcyſſus fate
So ſolyſhe folke, from credyt wyll refrayne
Of wyſdomes voice, that ſeldome comes to late
They only marke, the preſente erthely ſtate
Without regarde of anye thyng at all
What in this lyfe or after may beſaule.

The fo-
liſh people
regard no
vertu nor
good cou-
ſell.

And yeke agayne regarde how Ouid heare
Of prophecies doth ſhow the doughtefulnes
Whoſe meanynge neuer playnely doth appeare
In doughtefull wordes that hath a hid pretence
Wheron we geſſe, but greate experience
Full ofte we fynde and prouynge of the ſame
Doth well declare our iudgements be by ame.

Profecies
be dought
ful to me-
dell with
all.

Wherefore we nether oughte to make to lyghte
By the depining of a ſkylfull voyce
Nor yet perfume to fare aboue oure myght
As of the certayne ſkanning to reioyce
Of hedden thynges that reche beyonde our choiſe
For who can ſurely ſay it will be ſo
Or dyſſaloue the thinge they do not knowe.

We muſte
refer thoſe
thynges yt
paſſeth
our know
ledge.

in Ouid of Narcissus.

Tericyas voice dyd Pentheus despyse
In countynge faulse the thynges that he foresawe
Yet of his deth they gesse dyd seme to wyfe
Which he for tould by hys deuininge law,
And Pirechus iugemente yeke appeared vayne
That wolde presume of dowtfull speche to make
A certayne fence the meaning to mystake.

So that herby righte well we may regarde
What happe they haue that worke by doughteful gesse
To skorninge folke, & yeke the euile rewarde
That often faulyth the poete doth expresse
Thus two extremes he teachis to redresse
And by Narcissus warnith vs to be ware
Of the mishap, that pride doth still repara.

People to
take on
them y^t
y^t passeth
there
know-
ledge.

For wel Narcissus may betoken here
Souche one as hath that other members wante
As strengthe and power a cause of weakers feare
A passing witte aboute the ingnoraunte
Of beughtie ffayer in riches nothingse skante
And to conlude frome chefe of natuers packe
That hath the choyse that other thousandes lacke.

Pride mar
reth al.

Who beinge decked with so goodlye giftes
Shall haue a nomber that will moche requier
Of the acquayntaunce, for the diuers dreftes
Which fancie craueth to content desyre
But yf he haue the same a bused fyer
That this Cephicious sonne did her receaue
Exampile take him selfe he shall desceau.

The Moralization of the Fable

A proude
harte cō-
meth to
confuciō.

The man that thinkes him felse to haue no make
Eche offred frendeship, streighte, will quite refuse
For so narciffus carid not to take
The feloweship of fouch as fought to chuse
His companie a boue the reste to vse
But as by pride he grwe in great disdayne *glu*
So for rewarde his ende was full of payne.

That rich
is and
bewty be
vayne.

Whose strengthe is fouche that it can moch preuayle
Yet cannot faye, I am the mooste of ryghte
Whose heapis of golde, be of foul hyghe a vayle
Yet nede not brage, to be the ritcheft wight
Whose bewghtie yeke full pleasaunte is in fyghte
Yet hath no cause to faye aboue the reste
I all dyspice for natuer made me beste.

A nota-
bill exiā
pell for
proude
people.

No Cretuer hath euer yet bene soche
That can iustely faye, I mooste excell
God thought here of the pride was verye moche
When Lucyfer he caste from heauen to hell
In showynge wher presuminge folkys should dwell
None oughte to truste to ryches or to strengthe
To power or bewtye, all consumith at lengthe.

To the
ryche or
dyfdain-
full man.

The Ryches, and proude, dyfdaynefull welthye man
That Lazarus forbad, the crommes to eate
Whiche from his borde shoulde fall mighte after ban
His mouche a boundaunce and his dentye meate
Which was the cause of all his torment greate
Yet yf he coulde haue vsed well his gayne
He lyttel shoulde haue had of all his payne.

in Ouid of Narcissus.

Now Cressus yeke, the welthy kinge of Lide
Whose foms of goulde wer passinge to be toulde
Dyd fe at laste his ritches wolde not byde
As Solon sayde his ende that did be houlde
Wherfor we proue, who potteth ther truste in golde
Or flypper welthe ar sene in care to dwell
And lose at laste, the good they like so well.

Marke
thys.

Of strengthe agayne, who will him selfe auance
shall fe that conqueste goes not all by myghte
This Dauid made the Phelystians, to graunte
That slue there giaunte Golyas ther kinghte
Agaynste the which noman the thought to wyghte
For al his pride yet sawe they at the laste
Him ouer throwe and ded by Dauides caste.

No man
oughte to
truste in
his owne
strength.

Nowe Sampsons strengthe that caused all this woce
I euer pas & Miloes mighte so straunge
That coulde induer a forlonge wel to go
And on his backe an oxe to beare the raung
For all his mighte to weke estate did chaunge
When that his strengthe did bringe his latter oure
To show the ende of myght and mortall power.

A nota-
bell ex-
fampell
for the hy
mynded.

Senacharyb the stronge assyryan kynge
Dyd put his whole affyaunce in his power
Yet Ezechias, prayers good dyd brynge
His fore destruction in a soden ower
By myghte the Angell, dyd hys hoste deuower
Wyth death where by Senacharib, myght knowe
That God full soone, his might could make full lowe.

God is y^e
geuer of
victorye.

The Moralization of the Fable

many profytable examples.

Darius flighte, which Ferres ouer throwe
And Terus slaughte, by the Siciethian Quene
Be fytt examples, for to let vs knowe,
That who to power, wyll put their trust and wene
By onely might to vanquyshe, all befene
Of this their purpose oftentimes to fele
When fortune lyst to turne her happie whele.

Pryde is the destroyer of many good gyftes.

That bewties babes, muste bide the hard prepare
That ofte is fente, to bate their Iolye chere
Emonge the reste, doth Absalon declare
When not wythstanding, all his bewtie clere
And eke his fayre and yelowe golden heare
Betwene the bowes dyd hange, tyl that hys foes
Wyth deathes despatche, dyd ryd hym of his woos.

The transitory thynges of this world are not to be trustyd.

The sorowes greate, of Menelawes wyfe
Whose bewtie fayre, so farre to se was fought
The wretched ende, of Cleopatres lyfe
Whose ryche araye, was all to derely bought
Dothe plainly shewe, that all was vaine and nought
Thus riches strengthe and power, confesse we muste
Wyth bewtie eke, to flypper be to truste.

Agayne we se, eche mortall thyng decaye
A damage by dyspleasure, hath the ryche
And bewties blomis, full sone are blowne awaye
The stronge by syckenes, feles a feble fliche
From wele to woe, thus by promysfe pytche
Our tyme is toste, with fuche vnforties change
As to beholde, aduice maye thinke full strange.

in Ouid of Narcissus.

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Yet some ther be so pouffed vp with pride
And as Narcissus, drowned in dysdayne
That lyghte regarde they haue what will abide
So farre vn ware of ther in fuing paine
Of other folke vnreakinge they remayne
As tho they thoughte, who w othie wer to be
A mate fulmete, & felowe fite for me.

Disdayn-
fullnes
and ora-
bell vice.

To whome it happes as to Cephicious sonne
It chaunced her which Ecco did dyspise
The caulinge nimphe which ernist loue begonne
In hastie forte dyd ende in wofull wise
Not muche vnlyke the vayne defyers that rife
By fruteles thoughts to get some folyfhe thinge
Which harme, or else repentance farre will bring.

But by thys fable some there be suppose
That Ouyd mente to showe the fauinge forte
Of flattringe folke whose vsage is to glose
With prayers fwete, the men of gretiest, porte
And moſte of welthe to whome the still reforte
In hope of gete, refusing nought to lye
The ende of speche as Ecco they applye.

A flaterar
is not to
be truf-
ted.

For yf the men by whome they wane to gayne
ſhall ſaye me thinketh that this is verye well
Euen verye well they aunſwer ſtrayght agayne
As tho aduice had byd them ſo to tell
When verye nought they ſame mighte, reaſon ſpell
The ende of euerye fortunes darlinges voice
Thus they repete without a forther choiſe.

No man
ſhal learn
the truth
of a flate-
rar.

The Moralization of the Fable

The condycyons
of a flaterar.

Nowe yf a tiraunte faye it fhall be fo
None other thinge but fo they haue to fpeake
Although it tourne a thoufande vnto wooe
The ftrong maye floupe to wracke maye goo the weke
So they the Riche, maye pleafe they nothings racke
The fame, they faye, they aunfwer after warde
As though it twife were worthye to be harde.

Bocas a
wryter of
this fame.

And lefte I feme to ouerskippe the fence
Of anye wryghter worthye to be knowne
Wherby the poettes wife and hid pretence
With other wittes by trauell greate, great hath fowne
To fhowe what good of Ouides feede, is growen
Through my defeaute maye fskanned be a myffe,
Uppon this fable, Bocafe wryghtethe this.

X
By Ecco whiche dothe, fpoken wordes repleate
And els is dome, I faine doo vnderftande
That mortaule folke dothe loue with feruente heate
And foloweth fafte, in euery plafe and lande
As thinges wheron, her beinge all dothe ftande
And yet the fame a nomber will forfake
And lyghte efteme for folyfhe pleasures fake.

Within whose well of fhininge, gaye delyghtes
That we maye lyke vnto a water coule
That flydyng is fome time as Bocafe, wryghtes
Them felues that is, ther glorye, they be holde
And are fo fure in lufte and pleasure coule
That rapte therewith not abyll to aftarte
From thenfe they be or from ther madnes parte.

in Ouid of Narcissus.

And there at Laste, they dye which shame forfoke
That them somoche defyred to embrace
Whose lyfe so losse, for lyttell prayse dyd loke
Of vertuse voyce, that bydes in euerye place
And byddeth fame to euery Coste to chafe
There prayfes greate that cause well deserue
Not with there Corpis to let, there name to starue.

Fame-~~er~~ }
ther good }
or euell. }

But suche as, will make lyght the loue, of fame
For Lycorous luste, that lyketh them so well
By good defarties, and rekes for no good name
Howe muche in wytte, or beughtie they excell
Howe stronge or ryche so euer they shall dwell
Ther deinty ioyes, there body name and all
They lose at ones, which dethe ther lyfe, dothe call.

^{n. B}
And yf pare happes, that natuer dyd bestowe
More good of them in lyfe then of the reste
And that ther by there some remembraunce growe
Of natuers bountye, gyuen them for the beste
Euen lyke a fadinge flower, this flytinge geste
I maye recimbell, which is freshe to daye
And yet or night is wetherid clene awaye.

What Bocas mente thus somewhat haue I toulde
The skanninge to of others ges herein
I haue and will at laste at large vnfoulde
But where I left, nowe fyrste I will begynne
To showe howe moche the hastye sorte shall winne
By there dysdayne, the which Narcissus here
Dothe represente to me as dothe appeare.

Of youth
full tyme
yll spent.

The Moralization of the Fable

For fyrste who was his bewtye and his shape
There with and notes of others his dysdayne
And then shall marke of his ende and his myshape
Who blinded was with his to good a gayne
As in a glasse shall fe the picture playne
Of a full proude and ouer weninge wyghte
That natures gyftes dysdayne to vse arighte.

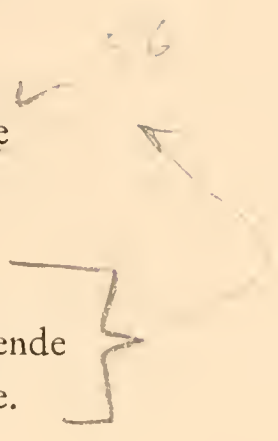
And fythe I haue declared here before
What lyttell truſte, of ryghte we ought to haue
To that, whiche we receue, for to reſtore
To hym that firſte our pleaſynge treasures gaue
To fuer to Ioye but when he lyſte to craue
The good he ſente the ſame he takyth a waye
Or we be ware, our hap ſo ſoone decaye.

Nowe wyll I ſhowe that erſte I ſayd I wolde
Of this ſame talke in ſome Comparing forte
What I conceue, the whiche not as I ſholde
Yf I declare, and that my wittes reſorte
Without the reche of wiſdomes ſober porte
Nowe of the learned I doo craue
And of my Iudgmente here the ſence you haue.

I fayne a man, to haue a godly wytte
The ſelfe ſame yeares that this Narciffus hade
With lyke dysdayne of others farre vnfytt
And then immagin one that wolde be glade
With counſayle good to cauſe him for to knowe
To make his witte bothe ſober wiſe and ſade
That prides rewarde is to be made ful lowe.

in Ouid of Narcissus.

And thiffame one I, Ecco presuppofe
By whome I gesse that good aduice is mente
Whiche is ful lothe a godly witte to lose
And forye moche to se the fame yl spent
She foloweth him therefore for this intende
To make him marke and well regarde the ende
Of euerye thinge that he dothe once intende.



Her nature is not to be full of talke
Not to deuice, but to aduice full well
wordyes y' springe frō youthefull thoughtes at walke
Not greinge still to reasons sober spelle
The endinge fence whereof she aye doth yel
As who shoulde faye we ought to regarde the cause
And ende of speche ofte spoke with lyttel, pause.

To fuche
as speke
with out
ad uise
mente.

For fythe eche wordys and doinge oughte of righte
To be refarrd vnto some reasons ende
With out respecte, whereof lyttel mighte
Our doinges reste which to no purpose bende
To sharpiste wittes, aduice, her loue douth fende
As fyttiste foulkes, to gayne her greate good will
If they receyue the good, she profers still.

Nowe howe she waues this man, that hath this witte
I nede not tell, fyth Ouyd doth declare
But hym she foloweth as she thinkes it fitte
Tell that she se him, voyde, of wanton care
To shape an aunswere then she dothe prepare
To euerye cencethat he shall speake or founde
To cause him marke therof the certayne grounde.

The Moralization of the Fable

To fuche
as geue
them fel-
ues ouer
to pleasur
of vanites.

The ende of euerye fence she repetis
Where by for what he spake he maye deferne
But he that on the vaynes of plesuer beatis
His wanton shippe without astedye starne
Of good aduice shall nothyng racke to learne
But her refuse when she wolde him imbrace
Affection fo a waye doth reason chafe.

a metaphor!

Wyte
well vfed
moſte ne-
des be pro-
fitabell.

So this fame man whome nature witte hath lente
A vertue greate to them that vse it well
Aduice, perhappes canne be contente
To heare and lysten what her wordes can spell
But when he once espies she thinketh to dwell
Contenually with him to be his make
Here offrid frendeshippe strayght he doth forsake.

To lyue by losse his good he doth refuse
Unbrydelyd will oh whether wilte thou trayne
This wandring witte that hath no power to chuse
The reddy waye to fouche a perfite gayne
But as the blynde to passage right, dothe paine
Him selfe no more then when he goith amis
To winne thy woys asinouch thy trauayle is.

Pryde is
a vayne
thinge.

But whye accause I will that maye be charmed
By good aduice yf thou haddeste not dyſdayne
Thy pride, thy pryde, hath worſte of all the harmed
That poufes the vp vppon presumcions vayne
Whiche maketh those, continue, that wold be fayne
Of thy good will to make thy wittes full wise
Whose loue thou haste, the proffet to despise.

in Ouid of Narcissus.

This witte refusing good aduice loue
And wandringe faste to willes vncertayne reach
Dothe let her starne, that fought a waye to moue
Then happye ende that profe doth planelye teache
Is full prepared, dyfdaynefull folke to appeache
Whose pride is fuche as puttes a waye the fighte
Of counfayle good and euerye iugement righte.

64

To fuche
as dyfday
nes good
counfayl.

And so aduice I leue forsaken quite
As Ecco was for all her greate good will
And will declare, wittes rashe and madd dyspite
Of fuche a frende neglect for lacke of skyll
Wherby he faste procures him selfe to spill
As one vnware, of all his wooes to come
Whose reckles lyfe receueth a wretched dome.

A careles lyfe thus led in youthfull yeares
A wilfull waye be femeth well to take
So this fame witte as wilde defyer him steres
Unconstantly, for luste and pleasures sake
From this to that his vayne inuenciones wake
A resteles time in nedeles worke doth spende
Till that hereof he findes the folysh, ende.

Then werye quite of all this wanton sporte
And trustinge moche to tast a more stabyll drynke
To prayse well bycause he dothe resorte
Whereby mishappe, he rather comes I thynke
Whose pleasaunte fare, and fwete delyghtinge drinke
Who shall approche will thinke a thousand yeare
Tyll they haue sene there, in the water cleare.

The Moralization of the Fable

68
8
135
↓
Which hath in it no foule nor oglye fyghte
Nor lothsome lokiynge ther a bate to ftande
The filuer ftreames fo fhininge be and brighte
As can delyghte the greateft lorde in lande
The Ladys yeke full fayer wyth hande in hande
Will fafte repare vnto this pleafaunte well
Wherewith aduice, I wyfhe them all to dwell.

Whiche for bycaufe that witte dyd quite dyfpyfe
Nowe marke his harme, and harde predeftenid woo
This well he fafte behouldes in mufynge wife
And lyes to drinke where more his thurfte dothe growe
A laffe for that him felfe he doth not knowe
For ther he feethe the image of his grace
Hys fhape and yeke proporcion of his face.

His wittes his ftrengethe and euerye other gyfte
That maye be thoughte a vertue anye waye
Appareth therwith euerye fondrye fhifte
That nature fendeth to make the carkes gaye
And yeke that Fortune lendes for eche affaye
There nought is hid that is worthye prayfe to pyke
Nor ought is fene, that men might well mislike.

Where on they fafter that his eyes be cafte
There at the more his maruell doth increace
And yeke the more his maruel thus doth lafte
The leffe he fekes his blinde defyer to ceafe
Which for fyth loue to putte him felfe in prefe
To lyke the thyng that better ware to lacke
Then by fouche loue to bringe him felfe to wracke.

in Ouid of Narcissus.

72

For who so Couettes that he cannot catche
And moſte aloweth that nedyth moofte amendes
With ſo good will, and ſtill defyres to watche
Suche wretched Joyes a corſid, lyfe that ſpendeth
As profe doth teache vnto dyſtruccion bendes
Delyted ſo with that he ſhoulde refuſe
And quite for fakinge that he oughte to chuſe.

But of his loue ſuche is the blynde, reſpecte
And ſuche the fwete, delightinge wretched plighte
That his a vaile he blyndelye doth neglecte
To helpe him ſelfe as one that hath no mighte
So rauiſhed is he with the pleaſinge fighte
Of that to him whiche lyttell pleaſure gaynes
Unleſſe we counte the wyning good of paynes.

For in this well to well he vewes the forme
Of euerye gyfte, and grace that nature gaue
To hym for that he cheſelye ſhoulde perfourme
With good, moche good, his good therby to faue
Yet be his good, as ſure is euel to haue
He gaynis the loſſe that other neuer fele
Which haue not wone ſuche welthe by fortunes whele.

And whye bycauſe he demes not as he oughte
Eche vertue lyketh value of the ſame
His face, the beſte that euer was wrought
And ſhape he thinkes deſerueth no maner blame
By wytte he wennes ful wyunderus thinges to frame
And what he hathe he thinkes all the beſte
Befyds him ſelfe diſpicinge all the reſte.

There
be to ma-
ny ſuche.

The Moralization of the Fable

All though in dede, he nether be fo fayer
So well proporfinid, nor fo suerlye wife
Ne yet in strengthe, be abyll to compayre
With halfe the nomber that he dyd dyspise
About them al he thinkes him felfe to prife,
Whiche ouer weninge, wins him all his wooc
A simpyll gayne I count, that hurtes me fo.

To fuche
as flatter
thē felues.

For rapte fo faste, through his abufed eyes
Euen on him felfe, whereof he doth delight
With in this well no fautes he euer spies
Whereby him felfe he anye waye might spite
But as eche face appearithe, fayre & quyte
Thoughe it be foule with in the flatringe glas
This lyinge lake, shewes euerye gyfte to passe.

Wherto he strayght consentes by Judgemente blind
And grauntes to haue asmuch as semeth, and more
So easye lo, felfe loue is nowe to kinde
So some is had, so fwete agreuous fore
So glade he is to kepe his harmis in store
So moche desyrrous for to abyde his woo
And yeke so lothe his mischefe to for goo.

Which causith this, bycause of natuere all
Be pleased well, well of them felues to here
And yet the wyse, with good aduice will calle
Unto them felues yf they, deserue to beare
The prayfys greate which seme so true & cleare
By others mouthes whiche euer taulke the beste
Of them they se, in good estate to reste.

in Ouid of Narcissus.

Now witte that wantes all that wifdome willes
The wife to haue is voyd of this respecte
For what he hath he thinkes it greatlye skylles
But what he is, the whylst he dothe neglecte
Thus Joye to haue, so mouche doth him infecte
That care to be, so good as he appears
He quite forsaketh, so blyndely loue him bleres!

Through which he losythe euerye verteous strengthe
And lackes the skyl, so godlye gyftes to vse
So euery good doth tourne to bade at lengthe
And he consumeth, him selfe that doth abuse
This lot is sente to him that will refuse
Aduices loue, to lyghte on prayfeth well
Wher tyll he starue he still delytes to dwell.

To starue I meane, the good he hath to lose
To whiche I thinke him selfe he fuer doth binde
That of him selfe more good doth presuppofe
By lokinge in this present well so blinde
Them in him selfe a wiser man can finde
For who dothe couet him selfe of wiser skole
Then dedes him showe, doth proue him selfe a sole.

Who thinkes he hath more then he doth posses
In this not only is dyffeued quite
But hath so moche of that he hath the lesse
Of wit I meane, wherin who shall delyghte
More then he oughte him selfe doth this dyspite
Un wittinge clene, the more he thinkes he hathe
Euen by somoche, hath lesse, as Plato sayth.

The Moralization of the Fable

Suche as
thinkes
them fel-
ues wife
and yet ar
folysh.

So he that demes, his witte aboute the reste
So moche the leffe, then others, hath here by
And he that thinkes, his one of all the beste
The worste of all it reason will repleye
Al though the fame he neuer can espie
Bycause he trusteth the lyinge well of prayse
Whereby his wit and all he hath decayes.

For fyth, the well of prayse, as well confesse
Uppon the springes of vnaduised talke
As of the voyce of wisdom, that resistes
The speches of foolys, whose tonges a wrye will walke
Besydes the pathe, of reasons, gidinge balke
It maye welbe that suche them selues dyffeaue
As of vntrouth, a certayne truthes confesse.

We must
not truste
our owne
wittes
hefte.

Thus what hath made, this witte to starue we fe
Selfe loue the very hid consuming fore
Of godly wittes, that else could well agre
To euery fence of wisdoms present lore
And now to shoue the very cause wherfore
They lose the strength of this so good a gayne
And leue aduice, forsothe it is dyfdayne.

This enuius heare, dyfdayne, this dayntie, thyng
When it begins to harbour, in thy breste
Of anie man this harme it fyrste doth bringe
Contempte of those in better state, that reste
Then he is in, that counteth to be beste
So that his faultes, who fayne wolde haue him knowe
And by his frende he countes him as his foe.

in Ouid of Narcissus.

Then of contemptes procedyth, hautye pride
The which who gettes shall neuer lyghtely leue
So grete an euel so faste as fene to byde
Euen to the beste when it beginneth to cleue
That honour, wit, or anie gyfte receue
This of dyfdayne, contempte, wherof procedes
The poyson pride, this fame felfe loue that bredes.

The con-
temptes
of vertue
commeth
by pryde.

Wherfore hereby I may conclude, a right
That as contempte, dyd cause Narcissus quayle
So by dyfdayne eche wyghte, doth lose his myghte
And euery vertue through thiffame, doth faile
As well Narcissus proueth in this fame tale
Who losse through loue eche thinge he mooste dyd lyke
For his dyfdayn who worse reuenge could pike.

All dyf-
dayne ful
folkes are
compared
vnto Nar-
cissus.

Can greter woo to anie man betide
Then that to lose wherin he mooste delites
No fuer and yet to fyrcuyte and pride
This is the Juste reuenge, that still requites
Ther grete dyfdayne, and al ther oulde dispites
To lacke of that, at laste they lyke so well
Which wante aboundaunce, makes with them to dwel.

This fence is straunge, & yet as true as quainte
That plentie shoulde be cause of greter, lacke
A man in helthe can neuer, lyghtlye faynte
The happye man no missery dothe smacke
The Riche, by ritches, feles no nedye, wracke
Agayne who fittes in honours shyning chare
Is farre inough from wretched peoples share.

This is
worthy
to be
marked.

The Moralization of the Fable

A true
faynge.

And what can happe, thus harme the happie man,
Or can fuche welth, ther maister bringe to woo?
Can honors, forſe ther honors them to ban?
Can all this good ſo greue vs thus what no?
Yes yes alas, it proueth often ſo
Of agis paſte exaumpils neuer grounde
Of theſe our dayes to manie may be founde.

allit.

Honor &
Ryches
by godes
good gyf-
tes.

NO!

Be therefore al theſe godly gyftes to blame
Bycauſe they come to wracke that them poſſeſſe
Na to be ryche it is no maner ſhame
Ne honour hurtis that helps to redres
The wronged foulke whome rigour doth oppres
Nor oughte is euel wherof the rightefull vſe
Who ſhall obſerue maye haue a Juſte excuſe.

Be ware
of a bu-
fyngge ho-
nor and
ryches.

But this aboundaunce who ſhall euell abuſe
And quite forget from whence theſe vertues flowe
The good they haue therby they quite reſuſe
And euery gyfte vnto agreſe ſhall growe
Myfuſe of good thus them ſhall ouer throwe
Euen as Minaruais pipis that Marcias founde
Miſuſed him harmed with ſwetenes of the ſound.

This Marcias, was a boyſterous country man
The pleaſaunte pipes of pallaſe once he founde
The which to blowe aſſone as he began
Euen of them ſelues dyd gyue ſo fwete a ſounde
That better thoughte he not aboue the grounde
Wher in he ſtrayghte dyd take ſo grete a pride
As though his mouthe dyd al, this muſyke gyde.

in Ouid of Narcissus.

Through whiche the musys with ther armonye
He thoughte could not so swete a founde prepare
And eke Appollo god of melodye
He maye dyffende doune from his shinging chare
Also with him presuminge to compare
Full well contente to lose his lyfe if he
Made not his pypes more swetely to agre.

Then musikes god who feinge all his pride
Him fyrste dyd farr excel in conning playe
And then to make him by his couenaunte, byde
He made the skyn, of all his bodye flaye
An euell rewarde for this his vayne affaye
Unhappye gyfte that gyues no better gayne
Naye folyshes man, that gydes it to thye payne.

So that heareby I gather euerye gyfte
Mifufyde maye harme the honours of the fame
And though to some, that natures bountye lyfte
A grace where of a nother shall be lame
This godly gefte, is not a whyte to blame
Although their honours through the fame shall quayle
The rightefull vse, that lacke, of fouche a vayle.

Good gyf-
tes myffe
vfed.

For yf so be, that Marcias had knowen
That of him selfe, not all his conning came
He nether wolde haue striuen to haue blowne
Ne yet presumed to venter for the game
With him that was the aucther of the fame
If he had knowen howe, well to vse this gaine
He it mighte well haue kepte & not bene flayne.

The Moralization of the Fable

That dei
dain is the
destroyer
of the wif
dome.

But who can knowe, that wil dyfdayne to learne
And who can lerne that reckes not to be taughte
So well to vfe his welthe who can deferne
That this dyfdayne, this vename, greate, hath caughte
This fame made Marcias, that he neuer raught
To knowe of whome his melodye dyd rife
This made Narciffus, Ecco yeke dyfpife.

And to conclude this caufyde, witte forfake
Aduice whose lacke, dyd lofe him all his gayne
For loke euen as Narciffus by the lake
His beughtie lofte by bewtyes fore dyfdayne
And that his profet purcheste, all his payne
So witte, that hath dyfdayne, shall fo prefume
That throughe his witte, his wit shall clene confume.

A good
vfe of the
Aucther.

Wherfore, this vice, that euerye vartue marres
That priuate weale, conuerts to preuate woo
That eche degre, ther rightfull dewtye bares
Who redyth, this tale, I wishe, fo well mighte knowe
That in ther hartes, no fede therof mighte growe
Where of eche, wighte deuoide, by good aduife
Maye ryghtely vfe there gyftes of greatifte prife.

Thus haue you harde the fimpill fence
That I haue gatherid by my fymple witte
Of Ouides tale, whose wife & hid pretence,
Though as I shoulde, parhappes I haue not hitte,
Yet as I could and as I thoughte it fitte
I haue declared, what I can confeue,
Full glade to learne, what wifer folke parceaue.

in Ouid of Narcissus:

And now to kepe my couenaunte & procede
Of others Jugementes, to declare the fecte
Of thiffame tale, Ficius wrytes in dede
A wife oppinion not to be neglecte,
Of fouche affeme, to be of reafons fecte
The which I wolde not fkip emonge the reffe,
Leafe his Inuencion, some maye thinke the beffe.

✓
Fyfius a
writer of
the fame.

A rafhe mans minde, that hath no fkyll fayth he
By this Narciffus verye well is mente
His proper fhape, that hath no power to fe
That is the proper, office which is fente
Unto the minde, by no meane can conuente
To fe and marke, as eche man oughte of righte
And to performe accordinge to ther mighte.

But as Narciffus, onlye dyd defyer
Hys fhadowe in the water to imbrace
So this fame minde dothe nothings els requier
Of brittil bewtye, but to marke the cafe
That in the bodie hath the bydinge place
Which onlye is the fhadowe of the minde —
As it mighte knowe in cafe it were not blinde. *h*

Thus minde, thus noughte defyringe, but his fhade
That is the beutie in the carcafe frayle
Not beinge abyl to deferne the trade
The which it oughte of righte for to affayle
Hereby forfaketh, quite the one a vayle
And lofyth bothe his proper fhape herein
And yeke his fhadowe hath no power to win.

The Moralization of the Fable

For euery minde, becoms the bodys man
In fo louinge it, it felfe, dothe quite despise
The boddys vse, and yet it no waye can
Enioy and haue accordinge to the guife
And order due that natuer doth deuce
But thus doth both the bodys vse mystake
And of it felfe the office true forsake.

Better it
is to haue
the mynd
garnished
w^t vertu
then a fo-
lyshe bodi
bewty ful.

The office of the minde is to haue power
Uppon the bodye, and to order well
The bodys office yeke in euery hower
It is of the minde to lerne the perfite skyll
The vayne desyers that rise, him by to kill
Wherby the mynde dothe kepe his perfite strength
And yeke the bodye vanquishe losse at length.

(M)
Now where the minde is drowned with desyre
Of fuche delyghtis as to the bodye longe
The boddye then mozte nedes consume with fyre
Of raginge lustes aboute the same that thronge
So that the minde, is cause of bothe ther wronge
To put it felfe, out of the proper place
And bringe the bodye, to fo euel a case.

^{MIND}
The mid
beynge
repleny-
shed with
euyl bryn-
geth body
& soule to
confusion.

For thus the minde, that oughte of righte, to be
The teacher of the bodye to do well
Doth make the same to euery euill agre
Procuringe that it shoulde of right expell
Wherby in bothe, a mouinge blinde doth dwell
Euen as within Narcyffus dyd remayne
That through his shadowe to be soche agayne.

in Ouid of Narciffus.

And as Narciffus, neuer coulde attayne
His shadowe which he wiffhed for fo fafte
And that his loue dyd lede him to his payne
Euen fo thys minde that reasons bondes hath pafte
It felfe and from, the proper place hath cafte
Shall neuer gayne that it dothe moſte deſyer
Suche is to folye ſtyll the folowinge hire.

112
The re-
warde of
fuche as
geue thē
felues to
vayne
pleafurs.

For thoughe it Couet moche, a fafe eſtate
And ſeke it felfe to plante in perfite plighte
Yet this deſyer, profedyth all to late
When will is bente, to loue vayne delight
Whoſe rafhe regarde deſcerns not blacke from whyte
Who wolde be well, worketh other wiſe
Of beinge well, the ſuertie dothe deſpiſe.

And when this minde, hath wroughte ſomoche amiſſe
Thus blindely from his perfecte, place to fall
We moſte nedys graunte a kinde of dethe it is
A thinge deuine, and perfecte, to be thrall
Unto the carcas moſte corrupt of all
When this immortall minde, ſhall ſeke to ſerue
Eche mortall thinge, his vertue nedes muſte ſterue.

This is the meaninge of Ficius ſence
That in this wiſe one Plato doth wryghte
And nowe to ſhow, the learned mennes pretence
With Ouides tale the reders to delyghte
Two there were that ſomewhat dyd indite
Of this ſame fable, whiche I will declare
Leaſte anye wryter I maye ſeme to ſpare.

The Moralization of the Fable

2,
The one hereof, afence deuine, doth make
No foole he femethe, that walles hath to name
And englyfhe man, whych thus doth vndertake
For fowles behoufe, to deskant on this fame
There by sayth he a nomber moche to blame
That as Narciffus, lettes there bewty quale
Because they quite misuse there good auayle.

*Name is
Walle*

For dyuers whych in bewty, much excell
Eyther inshape that in the bodys gyft
In knowledge elf whych in the mind, doth dwell
Or to conclude in ryches, which is lyft
To fundry men by fortunes hydyng fhyft
Before the fame fo puffed vp wyth pryde
That all, to bafe, they thynke with them to byde.

Moralization
What then, to thys what is the due reward
Forsoth these derlynges wyth theyr great dysdayne
Wythin the well of worldly wealth, regarde
Thyf fame apperaunce of their blyfffull gayne
Whych lastith not, but as the shadowe, vayne
Doth passe a waye, euen so doth come to goe
Eche thyng we haue the vse affyrmeth fo.

Now in thys welle the apperaunce of theyr fstate
Doth them fo please and eke so well contente
That feyng it they nothyng else awaite
The nought can lowe they nothyng can consent
To prayse or lyke but all to thys intente
Them selues, full farr aboue the rest aduaunce
And styll to glorye of there happye chaunce.

in Ouid of Narcissus.

Thus through this glorye of ther lyfe to moche
The chefeſte lyfe, the lyfe of foules the loſe
There blinde deſyer and fonde regarde is ſoche
Them felues in all this daunger, for to cloſe
This Englyſhe wryter heare of doth thus ſuppoſe
The other nowe whome Italye dyd brede
As foloweth wrytes, to them that ſhall yet rede.

121
}

In Grece there was a paſſinge fayer yonge man
Whoſe beutye broughte him vnto ſuche a pride
That through theſſame vnto ſuch dyſdayne he ran
As but him ſelfe he none could well a bide
But counted other all as vile beſyde
Through which his ende was wretchedly to dye
With in the woodes to ſtarue and ther to lye.

A Lear-
nyd man
of Italye
a writer
of ye fame.

And wheras Oued, doth hereof affirme
That this Narciffus, was transformed at laſte
Into a flower, he only doth confirme
That youth and bewghte, come and ſoone be paſte
Euen as the flower, that wetherithe full faſt
And for by cauſe, in wodes the nimphes do dwell
His deathe bewaylyd of them dothe Ouid tell.

==
Mannes
lyfe is
lyke a flo-
were.

M

Agayne where the poete dothe, a vowe
That this Narciffus dyed by a lake
It maye well be, by cauſe he dyd a lowe
None fette or worthye to become his make
But euery man deſpyſing, dyd for fake
That ſome of hatrid and of malyce fell
For his dyſdayne dyd drowne him in a well.

} hee?

The Moralization of the Fable

Thus moche this fame Italyan wryter here
Doth finde as true, his wryghtinges do proffes
So it maye well be all that wrote appeare
Of this fame fable other more or lesse
That stil dyfdayne doth cause the greter distres
Of euery good that natuers bountie gyues
To eche estate, vppon the yearthe that lyues.

Wherefore who hath, no sparckel of this vice
Are lyke to kendel in them selues no flame
Of anie euel but styll by good aduice
Shall so them selues and all there doinges frame
As shall at all deserue no maner blame
Whoe wantes this vice therby shall chefely staye
To euerye euell the very reddy waye.

Thus haue you harde what hath ben thought
By foundry folke, of thiffame Ouides tale
Whereby I proue that al herin haue soughte
To shoue that Ouid wryt for good a vale
Declaringe howe they lykest ar to quayle
That greatyft store of anie good receyue
The ryghtful vse therof and leaste perceue.

To moche posses so that it is no prayse
But thynges possessed, ryghtfully to vse
For each possescion, by and by decayes
And fuche as by possescinge shall abuse
All they posses, with shame, shall sone refuse
Wherefore the moeste, ar worthy to posses
Whose spotlesse dedes, the rycheft use expresse

in Ouid of Narcissus.

And thus my simpel trauayle I commende
Unto euery one, prayinge you to take
The fame in worthe and when more yeares shall fende
More wyt and yeke more knowledge shall awake
Suche labours lyke I mene not to forsake
As knoweth god who kepe vs alwaye
Saue and defend vs from all decaye.]

F I N I S. Quod. T. H.

METAMORPHOSIS OUIDIANA

Moraliter a Magistro Thoma Waleys Anglico de professione predicatorum sub sanctissimo patre dominico: explanata.

*Venundantur in edibus Francisci Regnault :
in vico sancti Jacobi sub intersignio sancti Clau-
dii commorantis.*

Alia Editio.

METAMORPHOSIS OUIDIANA

Moraliter a Magistro Thoma Walleys Anglico de Professione predicatorum sub sanctissimo patre Dominico : explanata.

Venundantur in Ædibus Ascensianis Johannis Parvi, et sub Pellicano in vico Sancti Jacobi Parrhisii. 4to. 1511 ad Nonas Apriles.

METAMORPHOSEOS MORALISATE.

Liber tertius. Fo. xxxvii.

FABULA XI.

Cum tyrefias daret responfa veriffima petitum fuit fi filius Lyriopes nymphe, nomine narciffus qui erat puer pulcherrimus diu effet victurus: qui respondit fic. Si fe non noverit inquit. Ac fi diceret quod diu erat victurus: dum tamen fuam formam et pulchritudinem non effet vifurus. Cum igitur narciffus a nymphis et puellis pluries effet requisitus, et omnes contemneret et de pulchritudine superbiret, ita quod echo nympham vociferam ipfum insequentem et eum alloqui cupientem, fed non valentem, eo cum loqui quod non poterat fed folum ad verba ultima respondere, fugeret et ejus amorem penitus exhorreret: propter quod ipfa echo ex toto evaniffet; et in vocem decessiffet: factum est quod idem narciffus quadam vice cum fatigatus effet; ad quendam clariffimum fontem veniffet, et bibere vellet, incepit vmbra fuam pulcherrimam respicere: et fuam imaginem cepit tam ferventer amare: quod cum ipsam non poffet tangere; et pre amore vmbra recedere nollet, neceffe habuit ibi fame et inedia perire. Anima igitur ejus apud inferos fe in aquis ftigiis adhuc respiciens mirabatur. Corpus autem ejus in florem purpureum est converfum. Ovidius; nusquam corpus erat: croceum pro corpore florem Inveniunt foliis medium cingentibus albis. ¶ Revera talis fententia tyrefie quotidie verificatur in multis, quia multi funt qui fpiritualiter viverent fi fe et fuam pulchritudinem non viderent nec attenderent. Sed quia plerumque accidit quod quidam fumma pulchritudine vigent ita quod pulchritudinem corporis quantum ad formam, pulchritudinem anime quantum ad fcientiam, pulchritudinem fortune quantum ad opulentiam magnam habent, ideo ipfi in superbiam elati omnes alios despiciunt, nulliusque volunt focietatem aut copulam: immo alios indignos focietate et familiaritate fua credentes ipfos fatue vilipendunt. Quid igitur? Pro certo ifti in fonte mundane prosperitatis videntes vmbra et eminentiam ftatus fui quæ omnia tranfeunt ficut vmbra.

Metamorphoseos Moralifate.

Sapientie V. Ita ferventer ipſam diligunt: et ſe in ea ita glorificant, quod anime vitam perdunt. Bonum igitur eſt quod homo ſe non videat: et quod ad ſuas naturales temporales et morales pulchritudines per complacentiam non reſpiciat ne ex hoc alios vilipendat. Et ideo bene commendatur ignorantia canticorum, i, vbi anime dicitur. Si ignoras te o pulchra inter mulieres egredere et abi: et ſequitur. Pulchre ſunt gene tue.

FABULA XII.

Echo fuit quedam nymp̄ha loquaciſſima, quæ Jovi in adulteriis favens quum nymp̄has in montibus opprimebat, Junonem Jovis uxorem, ne maritum in adulterio deprehenderet, in verbis Echo tenebat. Cum igitur fraudem Echûs Juno quadam die percepiffet et ſe illuſam ab ea cognoviſſet indignata eſt, ab ea garrulitatem abſtulit et poteſtatem loquendi vel reſpondendi ipſi interdixit et quod ſolum ad ultima verba poſſit reſpondere licentiam ipſi dedit. Ex tunc igitur echo in ſilvis montibus et fluminibus habitavit, et quotiens ipſi aliquid dicitur quæ dicta ſunt replicat. Corpore fuit privata, et in vocem tota mutata et ad reſonandum in montibus ordinata. Iſta igitur eſt vox quæ in montibus et ſilvis auditur quando aliquid dicitur aut clamatur.

¶ Dic quod echo ſignificat adulatores qui et montes i. prælatos; ſilvas, i. religioſos: flumina, i. ſeculares et delicatos frequentant, et circa ipſos reſonant, et clamant: ſi enim contingat aliquid ab aliquo dici ſtatim ſolent ad verba ipſius reſpondere: et verbum ejus tanquam benediſtum replicare. Vnde textus, Hec in fine loquendi Ingeminat voces; auditaque verba reportat. Eccle. xiii. Dives locutus eſt, et omnes tacuerunt; et verbum illius uſque ad nubes produxerunt. ¶ Vel dic quod tales echo ſunt quædam litigioſe et brigofe mulieres, vel etiam quidam fervitores queruli qui ultimum verbum ſemper volunt habere: et ad omnia quæ dicuntur a maritis atque Dominis reſpondere. Et ſi ab eis reprehenduntur ſemper murmurant. Contra illud Leviti. xix. Non eris criminator aut fuſurro in populis. ¶ Vel dic contra deriſores: qui verba aliorum deridendo referunt et reſumunt ipſique ſi quæ ſibi placencia vel placida non audiunt ſepe multiplicat atque dicunt.

Metamorphoseos Moralifate.

In "La Bible des Poetes. metamorphoze. nouellemēt imprime a paris, Ant. Verard" (no date) on Fol. xxxii., verso, begins the story of Narcissus: on Fol. xxxiv., verso, col. 2, is the "Sens historial."

"Narcissus fut beau iouuenceau et fut dit de lui que assez viuroit fil se gardoit de lui mesmes veoir. Il se vit, car il senorgueillit pour sa grande beaulte q^e tantost lui faillit. Telle gloire est vaine & deceuable, car tost passe beaute mondaine. Si est fol celui qui pour elle senorgueillit. Maladie, fièvre, vieillesse et puis mort lont tantost gastee & perie. Narcisus pour sa beaulte senorgueillit tellement q'l lui sembloit q̃ au monde nauoit son pareil. Il en hait hoīmes & feīmes et lui mesmes trop ayma & se trahit par le miroir de la fontaine de ce monde ou tant mira sa vaine beaulte que la mort lui vint et deuint fleur telle de quoy parle le psalmiste, que au matin fleurist et au vespre est cheuste & fletie, tost est aneātie la vaine beaulte des gens. Si est trop fol celluy qui pour telle beaulte tost passée pert la ioye pardurable et se mue en tenebreuses peines denfer.

"Qui bien veult apprendre ceste fable on peut par Narcisus entendre les folz orgueilleux des biēs temporelz habondans qui se mirent dedans les faulses vanitez de ce monde qui les enyure et plonge en forsennerie de douloureux bruuage duquel qui plus en boit et plus a soif angoisseux et foliciteux et qui plus y muse moins y exploicte. Cest la deceuable fōtaine qui fait cuyder vraye ombre muable et cuydent tousiours prendre ce qui ne fine deschapper."

The same moralifation by Thomas Waleys will be found in the edition by Colard Mansion, Bruges, folio, 1484, p. lxiii.

A burlesque version of the story is contained in *L'Ovide Bouffon, ou les Metamorphoses travesties en vers Bvrlesqves* [par L. Richer] 4^{me}. ed., Paris, MDCLXV., pp. 278-306.

Metamorphoseos Moralifate.

In the following work "Metamorphoseos del excelente poeta Ovidio Naffon. Traduzidos en verso fuelto y octava rima: con fus allegorias al fin de cada libro. Por el Doctór Antonio Perez Sigler natural de Salamanca. En Burgos, 1609, 12^{mo}," p. 82., is another version of the moralization:

"Por Echo despreciada de Narciffo, fe entiende la fama y inmortalidad del nombre, amada de los espiritus altos y nobles, mas tenida en poco y despreciada de aquellos que dandose a los deleytes fe enamoran miseramente de si mismos, y al fin fon transformados en flor, que a la mañana esta fresca, y en la tarde marchita: assi estos llegando a la muerte, que dan sepultados con fus nombres eternamente, fin aprovecharles los plazer y deleytes, en que han gastado la vita."

METAMORPHOSEOS MORALISATE.

Liber Septimus. Fol. lxxv, verso : lxxvi.

FABULA XXXII.

Cephalus Eolides uxorem habuit Procrin nomine filiam Ericæi regis Athenarum quæ fuit pulcherrima et a Cephalo tam dilecta quod dea Aurora ab ipso fuit contempta quæ tamen ipsum rapuerat et diligere proposuerat. sed Procrin quam de novo duxerat plus amavit. et præ amore factus zelotypus temptare voluit si esset pudica. Favente igitur Aurora quam contempserat ipse faciem et formam mutavit et se alienum simulans domum propriam introivit, qui cum Procrin arctissime sollicitasset et illa diutissime et fortissime denegasset tandem tanta cepit promittere quod eam dubitare coegit. Quod videns Cephalus fictam figuram deposuit, et se maritum ostendit. Pro quo Procris occulte fugiens omne genus hominum horrere cepit, et per montes diu vagata et Dianæ in venando associata tandem a Cephalo excufante dolente et veniam deprecante recuperata est. et canem et telum quæ sibi Diana dederat in pignus amoris perpetui ipsi dedit.

Istud applica contra suspitiosos maritos qui sunt zelotypi et incipiunt de uxore quærere : et sic quandoque multa inveniunt quæ non sunt vtilia scire. Ideo dicitur Eccl. iii. Non est tibi necessarium ea quæ abscondita sunt videre oculis tuis, et in supervacuis rebus noli scrutari. ¶ Vel dic non est aliqua mulier ita casta quin precibus et muneribus vacillare cogatur.

FABULA XXXIII.

Cum Procris fugitiva fuisset et cum Diana stetit in silvis, et tandem ad Cephalum conjugem rediisset marito suo dedit quoddam telum quod illi Diana dederat cujus mirabilis erat virtus. Ad quodcunque enim animal emittebatur inevitabiliter evolabat ipsumque sine defectu occidebat:

Metamorphoseos Moralifate.

et tandem ad manum mittentis redibat. Ipsa tamen proprio telo fuit occisa. Accidit enim quod cum Cephalus omni die ad sylvas pro venatione iret, et calefactus pro refrigerio auram vocaret "Aura veni" dicens, nostroque medere labori, et hoc multotiens replicaret: audivit quidam rusticus hoc, et credens quod aliquam vocaret juvenulam illud uxori Procri detulit: quæ facta zelotypa illud probare voluit: ita mane virum ad venationem sequens sub foliis se abscondit. Vir igitur de venatione veniens calefactus auram pro refrigerio vocans procrim inter ramos et folia susurrantem audivit: qui eam feram esse credens telum emisit, et sic dominam propriam interfecit, et ad manum Cephalii revolavit. Ipsa igitur moriens maritum suum excusatum habuit; et ipse tristabilem casum videns telum semper secum portabat, et quotiens casum meminerat ipse flebat.

Potes istud applicare contra mulieres suspiciosas quæ nituntur suos explorare maritos: quod cum faciunt inevitabili telo. i. inenarrabili zelo leduntur. ¶ Vel dic contra relatores verborum qui odia et suspensiones suscitant et tandem pericla et mortem parant vel pariunt. ¶ Vel dic quod tale telum est amor qui a diana, id est luna, quæ soli sæpissime conjungitur, dicitur dari pro eo quod ex conjunctione et frequentia nimia solet amor in hominibus generari. Igitur amor est telum inevitabile: quod pro certo nullus est qui possit euitare quin ab aliquo diligatur. Amor in morem istius teli reciproce est nature: quia postquam ad aliquem vulnerandum et diligendum emissus fuerit ad illum qui eum emisit statim redit. Naturale enim est quod si aliquis aliquem dilexerit ipse illum diligat a quo diligitur. Ideo dicit Seneca, Docebo te inquit breue amatorium sine carmine. Ama si vis amari. ¶ Vel dic quod tale telum est bonus obediens qui infallibiliter vadit ad exequendum opera injuncta a superiore, et statim redit ad manum mittentis, ut iterum exhibeat se paratum: ut de bonis mittentibus et obedientibus dicatur illud Job xxxviii. Numquid mittes fulgura et ibunt, et reuerentia dicent tibi affumus. ¶ Vel dic quod tale telum est verbum detractorium. Istud enim irreuocabiliter interficit in quantum fama quam aufert vix aut nunquam poterit restitui vel reuocari.

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“La Bible des Poetes. metamorphoze. nouellemēt imprime a paris. Ant. Verard.” Fol. lxxxvii. p. iii. verso.

Sens alegoricq̃ a la fable deffusdicte.

A ceste fable de Cephalus et de procris se peuēt amener plufiers entendemens. Premierement se doit garder fur toutes choses le sage mary deſtre ialoux de ſa femme et ne doit d'elle enquerir la choſe quil ne voudroit trouuer: car ſelle eſt bonne & elle ſapperçoit quil doubte de ſa chaſtete ce luy eſt vng aguillan de mal faire & ſi len aimera moins Selle eſt pute et il la trouue elle doublera ſa honte & ſi ſe mettra en ſes deuoirs de lui priuer de la vie por doñer lieu a ſon amy. Sēblablement la bonne fēme ſe doit fur tout garder que nenquiere trop les fais et les voies de ſon ſeigneur, car grans inconueniens en ſont aduenus. Ou difons quil neſt ſi chaſte femme que par prieres et dons on ne feiſt de ſon honneur varier. Nous pouons auſſi entendre le dart cephalus eſtre la langue des detracteurs et rapporteurs de mauuaises nouvelles Leſquelz par icelles engendrent fouuent la mort.

This Moralifation is alſo contained in the edition by Colard Manſion, Bruges, 1484, p. cli.

In the “Metamorphoseos del excelente poeta Ouidio Naſſon Traduzidos por Sigler, Burgos 1609.,” p. 184, is the following:

La historia de Cephalo y Procris ſignifica (como nos aduertien las ſacras letras) que el hombre no deue procurar ſaber mas de lo que le conuiene ſaber, porque incurrira ſiempre en el error de Cephalo que paſſo de una vida feliz a vna miſera y llena de infelicidad, por auer querido hazer mayor prueua que era licito hazer, en ſu amada Procris. Por el perro que dio Diana a Procris, ſe entiende la fidelidad, que deue ſiempre la caſta muger el marido, no auiendo otro animal mas fiel al hōbre que el perro. Por el dardo, que jamas ſe tiraua en vano, ſe entiende el penſamiēto caſto que ahuyenta y deſecha la deſhoneſta laſciuia, figurada por el monſtruo de Beocia, que era vna zorra, porque el amor deſhoneſto va ſiēpre fundado en engaños como la zorra.

From "Boccacius de Mulieribus Claris. Ulmæ, Czeiner, 1473."

De Procri Cephali Coniuge. Capitulum xxvi.

Procris pandionis athenarum regis nata et Cephalo Eoli regis filio nupta, uti avaricia sua pudicis matronis exosa est sic et viris accepta, quæ per eam ceterarum mulierum vicium adaperit fit. Nam cum leto pioque amore vir et uxor viventes gauderent, eorum infortunio factum est, ut desiderio Cephali caperetur aura, seu potius aurora quædam ut placet aliquibus spectandæ pulchritudinis mulier, quem cupidine procris suæ detentum, aliquamdiu frustra in suam sententiam trahere conata est. Ex quo inquit indignans penitebit te Cephale adeo fervidè dilexisse procrim! Comperies faxo si sit qui temptet eam aurum amoris præposuisse tuo. Quod audiens juvenis experiri avidus peregrinationem longinquam fingens abiit, flexoque in patriam gradu per intermedium muneribus constantiam temptavit uxoris, quæ quantumcunque grandia sponderentur impetu primo movisse nequiverit. Eo tandem perseverante et jocalia augente ad ultimum hesitans flexit animum, illique nox optatique amplexus, si detur sponsum aurum, promissi sunt. Tunc Cephalus mærore contristatus (al. ed. consternatus) apparuit quoniam dolo frivolum Procris amorem intercepisset, quæ rubore conspersa et conscientia impulsa facinoris confestim in silvas abiit, et se solitudini dedit. Juvenis autem amoris impatiens ultro venia data precibus aspernantem revocavit in gratiam. Sed quid refert? nullæ sunt indulgentiæ vires adversus conscientiæ morsus, agebatur Procris in varios animi motus, et zelo partita, ne forte id in se blanditiis auroræ vir ageret, quod ipsa in illum auro mercata fuerat, clam per scopulos et abrupta montium juga valliumque secreta venatorem consequi cepit. Quod peragens contigit, dum inter vallium herbida calamosque palustres latitans moveretur Procris, credita a viro bellua, sagitta confossa periit. Ignoro quid dixerim potius an nil esset potentius auro in terris, aut stolidius

quærere quod comperisse non velis. Quorum dum utrumque insipiens mulier approbat, sibi indelibilem notam et mortem invenit, quam minime inquirebat, sed (ut auri immoderatum desiderium finam quo stolidi fere trahuntur omnes) queso tam obstinato zelo correpti dicant, quid inde sibi emolimenti sentiant? quid decoris? quid laudis? aut gloriæ consequantur? Meo quippe iudicio hæc ridicula mentis est egritudo a pusillanimitate patientis originem ducens, cum non alibi viderimus quam hos penes, qui se adeo dejectæ virtutis existimant, ut facile sibi quoscunque preponendos fore concedant.

al. ed.
trahimur.

A full account of this edition, with several facsimiles of the curious woodcuts with which it is illustrated, is given by Dr. Dibdin in the *Bibliotheca Spenceriana*, vol. iv. pp. 580-586. (The reference to it in the Index, p. x., under Boccacio, is erroneously printed 578.) At p. 584 there is a copy of part of the woodcut of Cephalus and Procris; on which Dibdin notes "A man is however interposed between Cephalus and Procris, in the act as if of wooing the latter. Fol. xxviii. *rev.*" It is merely one scene in the story, the whole being included in the same plate, as is frequently seen in early works of art.

JOHAN BOCACIO DE LAS MUJERES ILLUSTRES EN ROMÃCE.

La presente obra fue acabada en la insigne, ⁊ muy noble ciudad de Caragoça de Aragon: por industria ⁊ expensas de Paulo hurus Aleman de Cõstancia a xxiiij. dias del mes de Oçtubre: en el año de la humana faluacion, Mil quatrocientos nouenta ⁊ quatro.

The Colophon, on p. cvi. sign. p. iiij. There are ff. cix.

Capitulo xxvi. de Prochris: mujer de Cephalo.

¶ Yo mas culparia, si juez de tal causa me fizierã: al indiscreto cephalo, ã ala tẽptada ⁊ con tanto afinco procris su mujer: porq̃ no solamẽte el dio comẽço al mal: y endemas por creer de ligero ala competidora ⁊ verdadera enemiga de su mujer: ⁊ mucho peor, por se pcurar el mismo su infamia, ⁊ porfiar tan sobrado: ã no fue grã marauilla, mujer tan moça, e tan ahinçada: ⁊ a poder de dinero salir a barrera: ã ya el refrã dize, ã el dar quebrãta las peñas: pues ãnto mas vna flaca mujer, y en absencia del marido: ⁊ cõ sperãça ã se terna secreto su mal. No le abastara ⁊ le saliera mucho mejor, ã pues tãto se le defendia, publicara su mujer por cõstante: ⁊ a el por marido de mujer tã honesta: ã ni ahũ por dadivas grandes hauia ofendido a su virtud, ã no porfiar fasta llegar tan alcabo: ã mas por importunidad ã por amor la vinciẽsse: assi ã si cayo: derribola, no sola su flaqueza ⁊ mollez: ã mujer era ⁊ muelle como las otras lo son: mas aq̃lla comũ sentencia ã dize: porfia mata venado: ⁊ bien parecio en la segũda, ã mas por engaño ã por voluntad fallefcio: ca luego tomo vengaçã de si misma: ⁊ se condẽpno al rigor delos yermos ⁊ penitẽcia llorosa, que por effo agrado tãto alla casta Diana que le dio muchas joyas:

Metamorphoseos Moralifate.

y en especial vna flecha, que ningun tiro erraua: ¶ ala poftre de que hauia fecho caça, ella misma boluia al que la hauia tirado, que fignifica pppriamente los celos, que no folo matan al triste que fieren: mas a la poftre+fe bueluen a aq̃l que los caufa: ca fon tan incurables ¶ dañofos al vno ¶ al otro, q̃ matã al uno, ¶ al otro no dexan: q̃ al vno dan muerte de temor ¶ cuydado, al otro dan guerra de quexos injustos: affi q̃ nunca en la cafa do entran los celos hay paz, foſſiego, folgança: ni bien: ni fallecẽ bozes, riñas, enojos, ¶ mal: pues monta q̃ fi entrada les days, les fallares para nuca remedio ¶ falida. Preguntad lo a los tocados deſſa dolencia, que nunca ſaben della fanar.

This characteristic defence of Procris againſt the temptations of her huſband Cephalus is peculiar to the Spaniſh verſion, neither the original Latin of Boccacio, nor the French Tranſlation, having any correſponding comment.

The above extract from the Spaniſh verſion of Boccacio is printed from a copy in the Library collected by the late Michael Wodhull, Eſq., of Thenford, Northamptonſhire, now the property of John Edmund Severne, Eſq., M.P. To the courteſy of his mother, Mrs. Severne, who ſtill reſides at Thenford Houſe, I am indebted for the privilege of conſulting this moſt rare volume—perhaps the only copy in the kingdom. It is not mentioned in the Bibliotheca Spenceriana, nor does Brunet in his Manuel du Libraire, i. 991, refer to any copy, merely ſaying “Edit. fort rare decrite par La Serna Santander.”

JOHN BOCACIO ON ILLUSTRIOUS WOMEN OF ROMANCE.

The present work was finished in the celebrated and very illustrious City of Saragossa of Aragon by the industry and at the expense of Paul Hurus Aleman de Constancia, on the 24th day of the month of October in the year of Our Lord one thousand four hundred and ninety four.

Colophon—p. cvi. Sign p. iiij. There are ff. cix.

I I should rather blame—were I to make myself a judge in such a cause—the indiscreet Cephalus than his much tempted wife Procris, since not only was he the first that began the evil, and further, by too readily believing the rival and real enemy of his wife, but worse still by himself procuring her disgrace or fall and so obstinately persisting in it, that, it was no great marvel that a woman so young, so eager and influenced by the power of money, should expose herself to public reproach, for the proverb says, “*gifts soften Rocks*”* much more, then, a weak woman in the absence of her husband, and in the hope that her wrong would be kept secret. Would it not have sufficed and have been better, since there was so much in her defence, for him to have proclaimed his wife constant and himself the husband of a woman so virtuous that even the greatest gifts would not make her offend against her virtue, than to persist in going to such extremes, in as much as she was conquered, more by dint of importunity, than by love? So that if she fell, it was not only her

* Que el dar quebranta las peñas.

weakness and pliability which caused her to fall, for she was but woman after all, and weak like other women, but as the common saying is, "*it's perseverance that kills the deer*"* and this is well borne out by the sequel as it was more out of error than by desire she perished, for immediately she took revenge upon herself, and condemned herself to the privations of the desert and tearful penitence, by which she pleased the virtuous Diana so much that she gave her many gifts, and especially an arrow that would never miss and which after hitting its mark would return to the hand that sent it off, thus properly signifying jealousy, which not only kills the unfortunate object whom it wounds, but in the end comes back to him who caused it, and it is as incurable and hurtful to the one as to the other; it kills the one and does not spare the other: to one, it gives the death of fear and anxiety, to the other the war of unjust complaints; so that in no house where it enters is there ever peace, tranquillity, happiness or welfare of any kind: angry words never cease; quarrels, bickerings and wickedness, give them but once entrance and no remedy or escape can be found.

Ask those that have suffered from this affliction and you will learn that for them there is no cure.

* Porfia, mata Venado.

THE TALE OF
CEPHALUS AND PROCRIS,

FROM

“*POEMS*

Written by

Mr. WILLIAM SHAKESPEARE,

reprinted for

THOMAS EVANS, No. 50 Strand, near York Buildings.”

pp. 189-192.

“ An edition of Shakespeare’s Sonnets was published in 1640, in small octavo, which, though of no authority or value, was followed by Dr. Sewell and other modern editors. The order of the original copy was not adhered to, and, according to the fashion of that time, fantastick titles were prefixed to different portions of these poems: *The glory of beauty; The force of love; True admiration, &c.* Heywood’s translations from Ovid, which had been originally blended with Shakspeare’s poems in 1612, were likewise reprinted in the same volume.” MALONE.

“ In the 1640 edition, on L 2, commences a Head Title ‘ An Addition of some excellent Poems to those precedent of Renowned Shakspeare by other Gentlemen.’ Some of these poems are copied from Thomas Heywood’s ‘ General History of Women.’ ” LOWNDES by BOHN.

THE TALE OF
CEPHALUS AND PROCRIS.

Beneath *Hymettus'* hill, well cloth'd with flowers,
A holy well her soft springs gently pours :
Where stands a cops, in which the wood-nymphs shrove,
(No wood) it rather seems a slender grove.
The humble shrubs and bushes hide the grafs,
Here laurel, rosemary, here myrtle was :
Here grew thick box, and tam'risk, that excels,
And made a mere confusion of sweet smells :
The triffoley, the pine ; and on this heath
Stands many a plant that feels cold Zephyrs breath.
Here the young *Cephalus*, tir'd in the chace,
Us'd his repose and rest alone t 'embrace ;
And where he sat, these words he would repeat,
' Come air, sweet air, come cool my mighty heat !
' Come, gentle air, I never will forsake thee,
' I'll hug thee thus, and in my bosom take thee.'"
Some double duteous tell-tale hapt to hear this,
And to his jealous wife doth straitway bear this ;
Which *Procris* hearing, and withal the name
Of air, sweet air, which he did oft proclaim,
She stands confounded, and amaz'd with grief,
By giving this fond tale too found belief.

Cephalus and Procris.

And looks, as do the trees by winter nipt,
Whom frost and cold of fruit and leaves half stript.
She bends like corveil, when too rank it grows,
Or when the ripe fruits clog the quince-tree boughs.
But when she comes t' herself, she tears
Her garments, eyes, her cheeks, and hairs ;
And then she starts, and to her feet applies her,
Then to the wood (stark wood) in rage she hies her.
Approaching somewhat near, her servants they
By her appointment in a valley stay ;
While she alone, with creeping paces, steals
To take the strumpet, whom her lord conceals.
What mean'st thou, *Procris*, in these groves to hide thee ?
What rage of love doth to this madness guide thee ?
Thou hop'st the air he calls, in all her bravery,
Will strait approach, and thou shalt see their knavery.
And now again it irks her to be there,
For such a killing fight her heart will tear.
No truce can with her troubled thoughts dispense,
She would not now be there, nor yet be thence.
Behold the place her jealous mind foretels,
Here do they use to meet, and no where else ;
The grass is laid, and see their true impression,
Even here they lay ! aye, here was their transgression.
A body's print she saw, it was his feat,
Which makes her faint heart 'gainst her ribs to beat.
Phæbus the lofty eastern hill had scal'd,
And all moist vapours from the earth exhal'd.
Now in his noon-tide point he shineth bright,
It was the middle hour, 'twixt noon and night.
Behold young *Cephalus* draws to the place,
And with the fountain-water sprinks his face.

Cephalus and Procris.

Procris is hid, upon the grafs he lies,
And come fweet *Zephyr*, come fweet air he cries.
She fees her error now from where he flood,
Her mind returns to her, and her frefh blood ;
Among the fhrubs and briars fhe moves and ruffles,
And the injurious boughs away fhe juftles,
Intending, as he lay there to refofe him,
Nimbly to run, and in her arms inclofe him.
He quickly cafts his eye upon the bufh,
Thinking therein fome favage beaft did rufh ;
His bow he bends, and a keen fhaft he draws ;
Unhappy man, what doft thou ? Stay, and pause,
It is no brute beaft thou would'ft 'reave of life ;
O ! man unhappy ! thou haft flain thy wife !
O heaven ! fhe cries, O help me ! I am flain ;
Still doth thy arrow in my wound remain.
Yet tho' by timelefs fate my bones here lie,
It glads me moft, that I no cuck-quean die.
Her breath (thus in the arms fhe moft affected)
She breathes into the air (before fufpected)
The whilft he lifts her body from the ground,
And with his tears doth wafh her bleeding wound.

INTRODUCTION

TO

CEPHALUS AND PROCRIS.

“*Amores Cephalī et Procrīdis* notissimi sed diversis modis narrati: suavissimè ab Ovid. *Met.* vii.; antiquior ratio Pherecydis est in Schol. *Od.* λ. (xi.) 321. (Heyne, *Observationes ad Apollodorum* iii. 15, 1. Gottinge 1803. 8^{vo}.)

Φαίδρην τε, Πρόκριν τε ἴδον.” *Odyss.* xi. 321.

To this brief mention of Procris, as one of the heroines whose shades appeared to Ulysses, the Scholiast has appended a narrative from the seventh book of Pherecydes of Athens, a logographer who flourished in the earlier half of the fifth century B.C., which gives the history of these lovers in the simplest form, without any of the strange details which are found in some subsequent writers.

Κέφαλος ὁ Δηϊονέως γήμας Πρόκριν τὴν Ἐρεχθέως ἐν τῇ Θορικῶ κατώκει. Θέλων δὲ τῆς γυναικὸς ἀποπειρᾶσθαι λέγεται εἰς ἀποδημίαν ἐπὶ ἔτη ὀκτὼ καταλιπὼν αὐτὴν ἔτι νύμφην οὔσαν. ἔπειτα κατακοσμήσας καὶ ἀλλοειδῆ ἑαυτὸν ποιήσας ἔρχεται εἰς τὴν οἰκίαν ἔχων κόσμον, καὶ πείθει τὴν Πρόκριν, δέξασθαι τοῦτο καὶ συμμιγῆναι αὐτῷ. ἡ δὲ Πρόκρις ἐποφθαλμίσασα τῷ κόσμῳ καὶ τὸν Κέφαλον ὀρώσα κάρτα καλὸν συγκοιμᾶται αὐτῷ. ἐκφήνας δὲ ἑαυτὸν ὁ Κέφαλος αἰτίαται τὴν Πρόκριν. οὐ μὴν ἀλλὰ καταλλαγείς ἐξέρχεται ἐπὶ θήραν πυκνῶς δὲ αὐτοῦ τοῦτο δρώντος ὑπώπτευσεν ἡ Πρόκρις ὅτι μίσγεται γυναικὶ ἑτέρα. προσκαλεσαμένη οὖν τὸν οἰκέτην ἔλεγεν εἰ σύνοιδεν. ὁ δὲ θεράπων ἔφη τὸν Κέφαλον ἰδεῖν ἐπὶ τινος ὄρους κορυφῆν, καὶ λέγειν συχνῶς, ὦ νεφέλη παραγενοῦ, καὶ τοῦτο μόνον συνειδέναι. ἡ δὲ Πρόκρις ἀκούσασα ἔρχεται εἰς ταύτην τὴν κορυφὴν καὶ κατακρύπτεται. καὶ τὸ αὐτὸ λέγοντος αὐτοῦ πυθομένη προστρέχει πρὸς αὐτόν. ὁ δὲ Κέφαλος ἰδὼν αὐτὴν αἰφνιδίως ἔξω ἑαυτοῦ γίνεται, καὶ ὡσπερ εἶχε βάλλει τῇ μετὰ χεῖρα ἀκοντίῳ τὴν Πρόκριν καὶ κτείνει. μεταπεμφάμενος δὲ τὸν Ἐρεχθέα θάπτει πολυτελῶς αὐτήν. ἡ δὲ ἱστορία παρὰ Φερεκίδῃ ἐν τῇ ἐβδόμῃ.

Πρόκρις Ερεχθέως θυγάτηρ Κέφαλον τὸν ἑαυτῆς ἄνδρα συνεχῶς ἐπὶ θήραν ἐπιόντα ἐτήρει λαθραίως διὰ ζηλοτυπίαν· ὁ δὲ Κέφαλος, νομίσας εἶναι θήριον ἀπὸ τοῦ τῆς ὕλης κτύπου ἔλαθεν αὐτὴν Πρόκριν κατακουτίσας. Schol. Vulg.

The next version of the story is that of Apollodorus, who flourished c. 140 B.C., in which the flight of Procris to Crete is added, in consequence of her amour with Pteleon having been detected by Cephalus. He informs us that "Erechtheus King of Athens had four daughters, Procris, Creusa, Chthonia, and Oreithuia, whom Boreas carried off. Boutes married Chthonia, and Xuthus Creusa.

Πρόκριν δὲ Κέφαλος ὁ Δηϊόνος. ἡ δὲ λαβοῦσα χρυσοῦν στέφανον, Πτελέοντι συνεννάζεται· καὶ φωραθεῖσα ὑπὸ Κεφάλου, πρὸς Μίνωα φεύγει. ὁ δὲ αὐτῆς ἐρᾶ, καὶ πείθει συνελθεῖν. εἰ δέ γε συνέλθοι γυνὴ Μίνωι, ἀδύνατον ἦν αὐτὴν σωθῆναι· Πασιφάη γὰρ, ἐπειδὴ πολλαῖς Μίνωσιν συνηνιάζετο γύναιξιν, ἐφαρμάκευσεν αὐτὸν, καὶ ὅποτε ἄλλη συνηνιάζετο, εἰς τὰ ἄρθρα ἐφίει θηρία, καὶ οὕτως ἀπώλλυντο. ἔχοντος οὖν αὐτοῦ κύνα ταχύν, ἀκόντιον τε ἰθυβόλον, ἐπὶ τούτοις Πρόκρις, δοῦσα τὴν Κιρκαίαν πιεῖν ῥίζαν, πρὸς τὸ μηδὲν βλάψαι, συνεννάζεται. δείσασα δὲ αὐθις τὴν Μίνωσιν γυναῖκα, ἦκεν εἰς Ἀθήνας· καὶ διαλλαγείσα Κεφάλῳ, μετὰ τούτου παραγίνεται ἐπὶ θήραν· ἦν γὰρ θηρευτική. διώκουσαν γὰρ αὐτὴν ἐν τῇ λόχμῃ ἄγνοήσας Κέφαλος ἀκοντίζει, καὶ τυχὼν ἀποκτείνει Πρόκριν. καὶ κριθεὶς ἐν Ἀρείῳ πάγῳ φυγὴν αἰδιδιον καταδικάζεται. Apollodori Bibliotheca, iii. 15, 1.

εἶτα Κέφαλος ὁ Δηιονέως, ὅστις Πρόκριν τὴν Ἐρεχθέως ἔχων γυναῖκα, καὶ ἀποκτείνας, ἐξ Ἀρείου πάγου δίκην ὡς δικασθεὶς ἔφυγεν ἐξ γενεαῖς ὕστερον.

Scholiast. on Euripides, Orestes, 1648.

The story receives further variations in the Metamorphoses of Antoninus Liberalis (he flourished c. 140 A.D.), who probably dovetailed several versions together.

Κέφαλος ὁ Δηϊόνος ἔγημεν ἐν Θορίκῳ τῆς Ἀττικῆς Πρόκριν τὴν θυγατέρα τῆς Ερεχθέως· ἦν δὲ ὁ Κέφαλος νέος καὶ καλὸς καὶ ἀνδρείος. ἐρασθεῖσα δὲ διὰ τὸ κάλλος ἤρπασεν αὐτὸν Ἥως, καὶ ἐποίησατο σύνοικον· τότε δ' οὖν ὁ Κέφαλος ἐπειρᾶτο τῆς Πρόκριδος, εἰ συμμένειν ἀδιάφθορος αὐτῷ ἐθελήσαι· καὶ αὐτὸς μὲν καθ' ἡντινα πρόφασιν ἐσκέψατο εἰς θήρας ἰέναι. Πρόκριδι δὲ εἰσαπέστελλεν ἄνδρα οἰκέτην ἄγνωστα φέροντα χρυσὸν πολὺν, καὶ αὐτὸν ἐδίδασκε λέγειν πρὸς τὴν Πρόκριν, ὅτι ἀνὴρ ξένος ἐρασθεὶς διδοῖ τοῦτο τὸ χρυσίον, εἰ αὐτῷ συγγένοιτο· ἡ δὲ Πρόκρις τὸ μὲν πρῶτον ἀπολέγεται τὸν χρυσὸν, ἐπεὶ δὲ διπλάσιον εἰσέπεμψε,

ὁμολογεῖ καὶ προσδέχεται τὸν λόγον· ὁ δὲ Κέφαλος ὅτε αὐτὴν ἔγνω παρελθούσαν εἰς τὸν οἶκον, καὶ κατακλιεῖσάν ὡς παρὰ τὸν ξένον, δᾶδα καιομένην παρήνευκε, καὶ κατεφώρασεν αὐτήν. Πρόκρις δὲ καταλιποῦσα τὸν Κέφαλον ὑπ' αἰσχύνης, ᾤχετο φεύγουσα παρὰ Μίνωα τὸν βασιλέα τῶν Κρητῶν· καταλαβοῦσα δ' αὐτὸν ἐχόμενον ὑπ' ἀτεκνίας, ὑπισχνεῖτο διδάσκειν τὸν τρόπον ᾧ γένοιτο παῖδες αὐτῷ· ὄφεις γὰρ καὶ σκορπίους καὶ σκολοπένδρας ὁ Μίνως οὔρεσκε, καὶ ἀπέθνησκον αἱ γυναικὲς ὅσαι ἐμίγνυτο· Πασσιφάη δ' ἦν Ἡλίου θυγάτηρ ἀθάνατος· ἤγ' οὖν Πρόκρις ἐπὶ τῇ γονῇ τοῦ Μίνως μηχανάται τοίονδε· κύστιν αἰγὸς ἐνέβαλεν εἰς γυναικὸς φύσιν, καὶ ὁ Μίνως τοὺς ὄφεις πρότερον ἐξέκρινεν εἰς τὴν κύστιν, ἔπειτα δὲ παρὰ τὴν Πασσιφάην εἰσιὼν, ἐμίγνυτο· καὶ ἐπεὶ αὐτοῖς ἐγένοντο παῖδες, ὁ Μίνως διδοῖ τῇ Πρόκριδι τὸν ἄκοντα καὶ τὸν κύνα· τούτους δὲ οὐδὲν ἐξέφυγε θηρίου, ἀλλὰ πάντα ἐχειροῦντο· καὶ ἡ Πρόκρις δεξαμένη, ἀφίκετο εἰς Θορικὸν τῆς Ἀττικῆς, ὅπου ᾤκει ὁ Κέφαλος, καὶ σὺν αὐτῷ ἐκυνηγέται, ἐξαλλάξασα τὴν ἐσθῆτα, καὶ τὴν κουρὰν τῆς κεφαλῆς εἰς ἄνδρα, καὶ οὐδεὶς αὐτὴν ἰδὼν ἐγνώρισε. Κέφαλος δὲ ἰδὼν, ὅτι αὐτῷ μὲν οὐδὲν ἐπετύγχανε τῶν πρὸς τὴν θήραν, ἅπαντα δὲ συνέφερε πρὸς τὴν Πρόκριν, ἐπεθύμησεν αὐτὸς τὸν ἄκοντα τοῦτον λαβεῖν· καὶ προσυπέσχετο δώσειν, εἰ αὐτῇ τῆς ὥρας ἐθελήσαι τῆς ἑαυτοῦ χαρίσασθαι· ὁ δὲ Κέφαλος παραδέχεται τὸν λόγον, καὶ ὅτε κατεκλίθησαν, ἐξέφηεν ἑαυτὴν ἢ Πρόκρις, καὶ ὠνειδίσει τὸν Κέφαλον, ἧς αὐτὸς πολὺ αἰσχίον ἐξάμαρτοι. Καὶ τὸν μὲν κύνα καὶ τὸν ἄκοντα λαμβανει Κέφαλος. Antoninus Liberalis, cap. 41.

Servius, the commentator on Virgil, who lived about the beginning of the fifth century A.D., and Hyginus, whose date ranges from the time of Augustus to the latest days of the Roman Empire, have left us their respective versions, in both of which the love of Aurora for Cephalus is a leading incident.

“His Phædrum Procrinque locis . . . cernit.”—Virgil, *Æn.* vi. 445. On which Servius: “Procrinque.” *Filia Iphicli, uxor Cephalii fuit, qui cum venandi studio teneretur, labore fessus, ad locum quendam ire consueverat, et illie ad se recreandum auram vocare. Quod cum sæpe faceret, amorem in se movit Auroræ, quæ ei canem velocissimum, Lælapa nomine, donavit: et duo hastilia inevitabilia, eumque in amplexus rogavit. Ille respondit jusjurandum se habere cum conjuge mutuae castitatis. Quo audito Aurora respondit; ut probes igitur conjugis castitatem muta te in mercatorem; quo facto ille it ad Procrin, et oblatis muneribus, impetratoque coitu, confessus est maritum se esse: quod illa dolens, cum audisset a rustico quodam amare eum Auram, quam invocare consueverat, ad sylvas profecta est, et in frutetis latuit ad deprehendum maritum cum pellice. Qui cum more solito auram vocaret, Procris egredi*

cupiens fruteta commovit; sperans Cephalus feram hastam inevitabilem jecit, et ignarus interemit uxorem.

Procris Pandionis filia. Hanc Cephalus Deionis filius habuit in conjugio: qui cum mutuo amore tenerentur alter alteri fidem dederunt, ne quis eum alio concumberet. Cephalus autem cum studio venandi teneretur, et matutino tempore in montem exisset, Aurora Tithoni conjux eum adamavit, petitque ab eo concubitum. Cui Cephalus negavit, quod Procri fidem dederat. Tunc Aurora ait: Nolo ut fallas fidem, nisi illa prior fefellerit. Itaque commutat eum in hospitis figuram, atque dat munera speciosa, quæ Procri deferret. Quo cum Cephalus venisset, immutata specie, munera Procri dedit, et cum ea concubuit: tunc ei Aurora speciem hospitis abstulit. Quæ cum Cephalum vidisset, sensit se ab Aurora deceptam, et inde profugit in Cretam insulam, ubi Diana venabatur. Quam cum Diana conspexisset, ait ei: Mecum Virgines venantur, tu virgo non es, recede de hoc cœtu. Cui Procris indicat casus suos, et se ab Aurora deceptam. Diana misericordia tacta, dat ei jaculum, quod nemo evitare posset; et jubet eam ire, et cum Cephalo contendere. Ea capillis demptis, juvenili habitu Dianæ voluntate ad Cephalum venit, eumque provocavit: quem in venatione superavit. Cephalus ut vidit tantam potentiam canis atque jaculi esse, petit ab hospite, non æstimans conjugem suam esse, ut sibi jaculum et canem venderet. Illa negare cæpit: regni quoque partem pollicetur: illa negat. Sed si utique, ait, perstes id possidere da mihi id quod pueri solent dare. Ille amore jaculi et canis incensus, promisit se daturum: qui cum in thalamos venissent, Procris tunicam levavit et ostendit se foeminam esse, et conjugem illius: cum qua Cephalus muneribus acceptis, redit in gratiam. Nihilominus illa timens Auroram, matutino tempore secuta eum, ut observaret, atque inter virgulta delituit, quæ virgulta eum Cephalus moveri vidit, jaculum inevitabile misit, et Procrin conjugem suam interfecit. Ex qua Cephalus habuit filium Archiam, ex quo nascitur Laertes Ulyssis pater.—Hygini Fabulæ, 189.

Ed. Muncker. Amst. 1681.

The story has a place in the *Ἰωνιὰ* or *Violarium* of the Empress Eudocia, compiled in the latter part of the eleventh century A.D. (see p. 346 of the edition published by Villoison at Venice in 1781), and is briefly summed up by another Byzantine author, John Tzetzes, a century later, in the following *versus politici*.

Περὶ κύνος τοῦ Κεφάλου.

Πρόκρις ἢ Ἐρεχθέως τε καὶ Πραξιθέας κόρη
Κέφαλον σχοῦσα σύνευνον τὸν τοῦ Δηϊονέως,

Λαθροκοιτεῖ Πτελέοντι χρυσοῦν λαβοῦσα στέφος·
 Φεύγει δὲ πρὸς τὸν Μίνωα, Κεφάλῳ φωραθείσα.
 Μίνως δὲ ταύτη μίγνυται λαθραία συνουσία
 Δοὺς εὖστοχον ἀκόντιον καὶ κύνα ταχύδρομον,
 Ὅστις θηρίον τάχιστον ἅπαν ἀνήρει τρέχων.
 Ταῦτα λαβοῦσα τοιγαροῦν παλινδρομεῖ Κεφάλῳ.
 Διαλλαγείσα τούτῳ δὲ πρὸς θήραν συνεξήλθεν·
 Ὅς πρὸς θηρίον βέλεμνον ἀφείς αὐτὴν ἀνεῖλε.
 Ἄρειῳ πάγῳ δὲ κριθεὶς ἀειφυγίαν φεύγει.

Joannes Tzetzes *Historiarum Variarum Chiliades*, i. 542-552.

Apollodorus (*Bibliotheca* iii. 14, 3, 1.) mentions another Cephalus, of earlier date ; "Ἐρσης δὲ καὶ Ἑρμοῦ Κέφαλος, οὐ ἔρασθείσα Ἥως ἤρπασε. This may be only an euphemism for an early death according to Eustathius, and the author of the longer Scholia (printed in the Oxford edition of 1827) on the *Odyssey*, v. 121. Heraclides, in his *Allegoriæ Homericæ*, cap. 68, explains it in the same sense :

δεῖ δὲ ἡμᾶς οὐδὲ τὰ μικρὰ παροδεύειν, ἀλλὰ καὶ δι' ἐκείνων τὴν λεπτὴν ἐξετάζειν Ὀμήρου φροντίδα. τὸν γὰρ Ἡμέρας καὶ Ὠρίωνος ἔρωτα, πάθος οὐδ' ἀνθρώποις εὐσχημον, ἠλληγόρησεν.

"Ὡς μὲν ὅτ' Ὠρίων' ἔλετο ῥοδοδάκτυλος Ἥως. (*Od.* v. 121.)

παρεισάγει γὰρ αὐτὸν, ἔτι νεανίαν, ἐν ἀκμῇ τοῦ σώματος, ὑπὸ τοῦ χρεῶν πρὸ μοίρας συνηρπασμένον. ἦν δὲ παλαιὸν ἔθος τὰ σώματα τῶν καμνόντων, ἐπειδὴν ἀναπάνσηται τοῦ βίου, μήτε νύκτωρ ἐκκομίζειν μήθ' ὅταν ὑπὲρ γῆς τὸ μεσημβρινὸν ἐπιτείνηται θάλπος, ἀλλὰ πρὸς βαθὺν ὄρθρον, ἀπύροις ἡλίου ἀκτίσιν ἀνιόντος. ἐπειδὴν οὖν εὐγενῆς νεανίας, ἅμα καὶ κάλλει προέχων, τελευτήσῃ, τὴν ὄρθριον ἐκκομιδὴν ἐπευφήμουν Ἡμέρας ἀρπαγὴν, ὡς οὐκ ἀποθανόντος, ἀλλὰ δι' ἐρωτικὴν ἐπιθυμίαν ἀνηρπασμένον.

However this may be, the legends of the two have been united, as is well stated in the following passage from the *Biographie Universelle*, under "Cephale," in the *Partie Mythologique*, vol. 53, p. 563. Paris, 1832.

L'histoire de Céphale se compose de deux légendes, l'une Cypriote, l'autre Athénienne. A Cypre appartient le fils de Mercure et d'Hersé, l'amant enlevé par l'Aurore, le père de Phaéthon, le bel et brillant adolescent en rapport avec la famille des Cinyrades : le reste est grec : quant à la fusion des deux récits elle n'eut rien d'absurde. L'Aurore aime la beauté, l'éclat, l'extrême jeunesse.

L'époux de Procris offre ces caractères. En Egypte l'Aurore chérit la ville de Tpé : Tpé comme Képhalê signifie tête. L'Aura qui inspire de la jalousie à Procris n'est peut-être pas sans rapport avec l'Aurore ; le dernier de ces deux noms a pu donner lieu à l'autre.

By all these writers, as well as by Ovid, the persons introduced are spoken of as really existent, and we may almost say historical, and in a similar spirit Thomas Edwards has constructed his poem, with that mixture of the mythological which his classical authorities had grafted upon the original narrative. There seemed no incongruity in thus intermingling gods and men, and it was only exercising their undoubted right according to the Horatian rule, "pictoribus atque poetis Quidlibet audendi semper fuit æqua potestas." What Homer began had just received a fresh stamp from Shakspeare in his *Venus and Adonis*.

Modern scholarship, however, has now thrown a new light on these early traditions, and it seems to be admitted that the Story of Cephalus and Procris, like many others, is only a solar myth representing the several phenomena of the dawn of day. This view was put forward by Professor Max Müller in his famous Essay on Comparative Mythology, printed in the Oxford Essays for 1856, and has been adopted in the work on the Mythology of the Aryan Nations by Sir G. W. Cox—as will be seen by the following extracts from the above publications.

“As we have mentioned, Kephalos was the beloved of Eos, and the father of Tithonos ; we may add, that Kephalos also, like Tithonos and Endymion, was one of the many names of the Sun.”

Kephalos, however, was the rising sun—the head of light—an expression frequently used of the sun in different mythologies. In the *Veda*, where the sun is addressed as a horse, the head of the horse is an expression meaning the rising sun. Thus, the poet says, *Rv.* i. 163, 6, “I have known through my mind thyself when it was still far—thee, the bird flying up from below the sky ; I saw a head with wings, proceeding on smooth and dustless paths.” The Teutonic nations speak of the sun as the eye of Wuotan, as Hesiod speaks of

Πάντα ἰδὼν Διὸς ὀφθαλμὸς καὶ πάντα νοήσας ;

And they also call the sun the face of their god. In the *Veda* again the sun is called (i. 115, 1) “the face of the gods,” or the face of Aditi (i. 113, 9) and it is said that the winds obscure the eye of the sun by showers of rain. (v. 59, 5.)

A similar idea led the Greeks to form the name of Kephalos ; and if Kephalos is called the son of Herse—the Dew—this meant the same in mytho-

logical language, that we should express by the sun rising over dewy fields. What is told of Kēphalos is, that he was the husband of Prokris, that he loved her, and that they vowed to be faithful to one another. But Eos also loves Kēphalos; she tells her love, and Kēphalos, true to Prokris, does not accept it. Eos, who knows her rival, replies, that he might remain faithful to Prokris, till Prokris had broken her vow. Kēphalos accepts the challenge, approaches his wife disguised as a stranger, and gains her love. Prokris, discovering her shame, flies to Kreta. Here Diana gives her a dog and a spear, that never miss their aim, and Prokris returns to Kēphalos disguised as a huntsman. While hunting with Kēphalos, she is asked by him to give him the dog and the spear. She promises to do so only in return for his love, and when he has assented, she discloses herself, and is again accepted by Kēphalos. Yet Prokris fears the charms of Eos, and while jealously watching her husband, she is killed by him unintentionally, by the spear that never misses its aim.

Before we can explain this mythe, which, however, is told with many variations by Greek and Latin Poets, we must dissect it, and reduce it to its constituent elements.

The first is, "Kēphalos loves Prokris." Prokris we must explain by a reference to Sanskrit, where *prush* and *prish* mean "to sprinkle," and are used chiefly with reference to raindrops. For instance, *Rv.* i, 168, 8. "The lightnings laugh down upon the earth, when the winds shower forth the rain."

The same root in the Teutonic languages has taken the sense of "frost"—and Bopp identifies *prush* with O. H. G. *frus*, *frigere*. In Greek, we must refer to the same root, *πρώξ*, *πρωκός*, a dewdrop, and also *Prökris*, the dew. Thus the wife of Kēphalos is only a repetition of *Herse*, her mother—*Herse*, dew, being derived from Sanskrit *vish*—to sprinkle. The first part of our mythe, therefore, means simply—the sun kisses the morning dew.

The second saying is, "Eos loves Kēphalos." This requires no explanation: it is the old story, repeated a hundred times in Aryan mythology—"the dawn loves the sun."

The third saying was, "Prokris is faithless; yet her new lover, though in a different guise, is still the same Kēphalos." This we may interpret as a poetical expression for the rays of the sun being reflected in various colours from the dew drops—so that Prokris may be said to be kissed by many lovers: yet they are all the same Kēphalos, disguised, but at last recognised.

The last saying was, "Prokris is killed by Kēphalos," *i.e.*, the dew is absorbed by the sun. Prokris dies for her love to Kēphalos, and he must kill

her because he loves her. It is the gradual and inevitable absorption of the dew by the glowing rays of the sun, which is expressed with so much truth by the unerring shaft of Kephalos thrown unintentionally at Prokris hidden in the thicket of the forest. “*La rugiada Pugna col sole.*” Dante, *Purgatorio*, i. 121.

We have only to put these four sayings together, and every poet will at once tell us the story of the love and jealousy of Kephalos, Prokris, and Eos. If anything was wanted to confirm the solar nature of Kephalos, we might point out how the first meeting of Kephalos and Prokris takes place on Mount Hymettos, and how Kephalos throws himself afterwards, in despair, into the sea, from the Leukadian Mountains. Now, the whole myth belongs to Attika, and here the sun would rise, during the greater part of the year, over Mount Hymettos like a brilliant head. A straight line from this, the most eastern point, to the most western headland of Greece, carries us to the Leukadian promontory—and here Kephalos might well be said to have drowned his sorrows in the waves of the ocean.” *Oxford Essays*, 1856. *Comparative Mythology*, by Max Müller, M.A., pp. 53—55.

“The involuntary departure of the sun from the dawn, or his capricious desertion of her, is exhibited in the myths of a long series of maidens wooed and forsaken, whether by Phoibos himself, or by heroes on whose head rests his might and majesty. With the story of Korônis, the mother of Asklêpios, the myth of Prokris is in close accordance. Her birthplace is Athens, the City of the Dawn, and her mother is Hersê, the Dew, while her own name denotes also simply the sparkling drops. We are thus prepared for the myth which tells us that Kephalos, a Phokian chief, coming to Athens, won her love, and plighted his faith to her. But Kephalos was loved also by Eôs, who sought to weaken his love for Prokris with a purpose so persistent that at last she induced him to make trial of her affection. He therefore deserts Prokris, to whom after a time he returns in disguise. When in this shape he has won her love, he reveals himself, and Prokris in an agony of grief and shame flies to Crete, where she obtains from Artemis the gift of a spear which shall never miss its mark, and of a hound which can never fail to seize its prey. With these gifts she returns to Kephalos, who after seeing her success in the chase longs to possess them. But they can be yielded only in return for his love, and thus Prokris brings home to him the wrong he has done to herself, and Eôs is for the time discomfited. But Prokris still fears the jealousy of Eôs, and watches Kephalos as he goes forth to hunt, until, as one day she lurked among the thick bushes, the unerring dart of Artemis, hurled by Kephalos, brings the life of the gentle Prokris to an end. This myth explains itself.

Kephalos is the head of the sun, and Kephalos loves Prokris, in other words, the sun loves the dew. But Eôs also loves Kephalos, *i.e.*, the dawn loves the sun, and thus at once we have the groundwork for her envy of Prokris. So, again, when we are told that though Prokris breaks her faith, yet her love is still given to the same Kephalos, different though he may appear, we have here only a myth formed from phrases, which told how the dew seems to reflect many suns which are yet the same sun. The gifts of Artemis are the rays which flash from each dewdrop, and which Prokris is described as being obliged to yield up to Kephalos, who slays her unwittingly, as Phoibos causes the death of Daphnê, or Alpheios that of Arethousa. The spot where she dies is a thicket, in which the last dewdrops would linger before the approach of the mid-day heats. Cox, *Mythology of the Aryan Nations*, i. pp. 430, 431.

NOTES TO CEPHALUS AND PROCRIS.

Dedication, p. 3, l. 1, *Resyant.*] Inherent in, belonging to; of which meaning I have met with no other instance. *Resyant* is resident. Kelham, Norman-French Dictionary, London, 1779, “*Resseant, resiant deinez le manoir: one that continually abides within the manor.*” Hence applied more generally to residents, whether permanent, as in Sir Th. More’s *Workes*, p. 900; “as for in Myddlesex, I remember none, or in the cytye selfe, cyther of resiauntes therein, or of resorters thereto, Englyshe men or straungers.” Or to mere sojourners, as B. Jonson, *Catiline*, iv. 3, vol. iv. p. 310, ed. Gifford, 1816:—

“Now, friends, ’tis left with us. I have already
Dealt, by Umbrenus, with the Allobroges,
Here resiant in Rome.”

On which Gifford notes, “*Resiant* was common with our ancestors for resident. It is now a mere law term. The last person in whose writings it occurs as a current expression, is, I believe, Sir John Hawkins, who has it, more than once, in his *Life of Dr. Johnson.*”

Spencer, F. Q. c. iv. b. xi. 28, uses *resiant* of things inanimate. “The famous Troynovant, In which her kingdom’s throne is chiefly resiant.” On which Upton says, “Resident: lodged, placed. Lat. Barb. *resiantia*, residence.” Examples of this will be found in Ducange.

George Daniel, *Idyll* iii. 97 (*Works*, vol. iv. p. 222, ed. 1878) has the derivative form “*irresiant*”—a word not in Dictionaries:—

“Th’ old charter lost, new letters-pattent give
Vs libertie to wander with a briefe;
Irresiant, now content.”

L. 2. *Meritorious.*] Merited, deserved: so Thomas Middleton, the *Wisdom of Solomon Paraphrased*, chap. i. v. 9, vol. v. p. 340, ed. Dyce, 1840:—

“Many there be, that, after trespass done,
Will seek a covert for to hide their shame,
And range about the earth, thinking to shun
God’s heavy wrath and meritorious blame.”

In this sense I do not find the word in Dictionaries.

Previously Skelton had used *meritory* in the same way in his "Garlande of Laurell," l. 429 :—

"So am I preentid of my brethern tweyne
In rendrynge to you thankkis meritory."

On which Dyce says, "deserved, due."

In Shakspeare "meritorious" occurs three times, but always in the usual meaning, of "deserving," "meriting."

Line 2. *Statelesse.*] Not dignified. A word not in Richardson, or Johnson by Todd or Latham. In Ogilvie, Webster, and Worcester, but without a reference.

Line 3. *Straine it foorth.*] Compare p. 27 :—

"Distilling words to hight the quintessenc
Of fame and honour."

Line 4. *To tilt against the Sunne.*] Either to be over ambitious, to attempt the impracticable (like Don Quixote with the windmills) as in the "Passionate Morrice," re-printed by the New Shakspeare Society, p. 54, "He building castles in the aire, and setting trappes in the sunne to catch the shadowe of a coy queane." And Shakspeare, 2 H. VI. iii. l. 158, "and dogged York that reaches at the moon." Pericles ii. 2, 20, "And his device Is a black Æthiope reaching at the sun." Or more probably to tilt with the sun in his eyes—like the Latin, *adverso sole*, and thus at a disadvantage, as Barnabe Barnes, in his "Foure Bookes of Offices, Lond. 1606," folio iv. verso, in the Dedication to the King, writes, "Against the sunne (vpon which no reasonable creature can stedfastly fix his mortall eyes, least they be dazeled, infeebled, or blinded with the pretious elecretie thereof, (being another type of Sacred Majestie) that imperiall bird soueraigning over the swift fethered creatures of the ayre by nature opposeth his sight." So Shakspeare, 3 Hen. VI. ii. l. 92 :—

"Now, if thou be that princely eagle's bird,
Show thy descent by gazing 'gainst the sun."

And Butler, Remains, i. 71 :—

"As eagles try their young against his rays,
To prove if they're of generous breed or base."

The phrase "against the sun" is in Chaucer's Legend of Good Women, where speaking of the Daisy, l. 46-48, he says :—

—"There dawnth me no day
That I nam up and walking in the mede,
To seen this floure ayenst the sunne sprede."

Again, l. 110-112 :—

“ For to been at the resurrection
Of this floure, whan that it should unclos
Again the sunne, that rose as redde as rose.”

And in Shakspeare, Othello, ii. 3, 382 :—

“ Tho' other things grow fair against the sunn.”

P. 3, l. 6 *With their hartes-soule.*] Hamlet, iii. 2, 78 :—

———“ Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of hearts.”

P. 3, l. 6. *Artes persuasive Mistress.*] T. Randolph Amyntas, i. 2 :—

Laurinda. How now *Thestylis*?
Grown orator of late? Has learned *Mopsus*
Read Rhetorique unto you, that you come
To see me with Exordiums?

Thestylis. No, *Laurinda*,
But if there be a charm call'd Rhetorique
An art that woods and forests cannot skill;
That with perswasive magick could command
A pity in your soul, I would my tongue
Had learn'd that powerful art!

P. 3, l. 9. *To praise the light.*] See Cowley's Hymn to Light, “ one of the most exquisite pieces in the whole body of English Poetry.”—Sir E. Brydges' Introduction to Davison's Poetical Rhapsody, i. p. 53. Lee Priory ed., 1814.

P. 3, l. 12. *To staine obscuritie.*] Gascoigne Flowers, Praise of his Mistres, ed. Hazlitt :—

“ Since she doth pas you al as much as Titan staines a starre.”—p. 55

“ She Helene staines for hewe. —p. 55.

Matthew Grove, Poems (1587) ed. Grosart, p. 35 :—

“ Who staynes each courtly dame that shines
For beauties gift so brave.”

Barnabe Barnes, Parthenophil and Parthenophe (1593) Sonnet i. 4 :—

“ And staine in glorions lovelinesse the fayrest.
Oh! matchlesse bewtie bewties bewtie stayning.”—Sonnet xlvii

“ Nymphes which in bewtie mortal creatures staine.”—Sonnet lv. 1.

He also uses "*distaine*" in a similar sense :—

"Returne, and Florae's pride distaine,
Her lillyes, roses, and daffadilles:
Thy cheekes and forehad disaray
The rose and lillyes of their grayne."—Ode i. p. 10A.

J. Dickenson, *The Shepheard's Complaint*, ed. Grosart, p. 20 :—

"Wood-Nymphes came, whose golden lockes, staining the beantye
of Titans beames hoong loose about their shoulders."—p. 20.

Fletcher, *Piscatorie Elogues*, vii. 3 :—

"Nymphs,
" Whose faces snow their snowy garments stain."

Stain: Old Fr. *desteindre*, Fr. *teindre*, from L. *tingo* to *tinge*, dye.

"*Stain* is formed from *distain*, as *sdain* from *disdain*.—Richardson."

This and its synonyms all imply the act of diminishing brightness, or injuring the appearance of an object; but to stain is stronger than the other terms, and is variously applied.—Worcester.

P. 3, l. 12. *Inur'd supposes.*] Long established, inveterate falsities, or pretences.

Tarquin and Lucrece, 321 :—

"This glove to wanton tricks is not *inur'd*."

Twelfth Night, ii. 5, 160 :—

"And to *inure* thyself to what thou art like to be,
Cast thy humble slough, and appear fresh."

Bacon, *Essay xxxvi.* 47. "At the least, a prince may animate and *inure* some meaner persons to be scourges to ambitious men."

On which Dr. Edwin Abbott observes: "To habituate, put 'in *ure*,' i.e., in *use*. '*Ure*' is derived through the French from Latin '*usura*.' The word '*ure*' occurs in *Essay vi.* 87, 'lest his hand should be out of *ure*.' Here, however, he gives another derivation, '*Ure*, a *use*, from the French *heur* (not *heure*, hour) which is derived from Latin *augurium*. Hence *destiny*, *experience*. Hence *enure*, or *inure* is 'to put in experience,' 'to practice.' (Bacon's *Essays*, Lond. 1876.) This latter derivation is more fully set forth in Wedgwood's *Dictionary of English Etymology* under '*enure*.'"

Line 12 *Supposes*] *Taming of the Shrew*, v. i. 121 :—

"While counterfeit *supposes* bleared their eyne."

Drayton, *John to Matilda*, 31 :—

' And tells me those are shadows and *supposes*.'

P. 3, l. 13. *To blindfold Envie.*] J. Dickenson, Arisbas, p. 75, ed. Grosart, first printed 1594, in *The Worth of Poesie* devotes two stanzas to a description of Envy.

P. 3, l. 13. *Barbarisme.*] Marlowe, *Hero and Leander*, "To beat back *Barbarism* and *Avarice*," p. 38. Spenser's *Tears of the Muses*, *Thalia*, st. 3, l. 187 :—

"Ugly barbarisme."

Guilpin's *Skialetheia* Epigr., 1, 10 :—

"So England's wits,
"Having confounded monstrous barbarismes."

Return from Parnassus, p. 267 :—vol. iii. ed. Hawkins. Oxford 1773.

"Vile barbarisme was used to dandle thee."

Ben Jonson, *Poetaster*, i. i. p. 409 :—

"Your only barbarism is to have wit and want."

Shakspere, *Love's Labour Lost*, i. 1, 112 :—

"And though I have for barbarism spoke more."

Winter's Tale, ii. 1, 84 :—

"Lest barbarism, making me the precedent,
Should a like language use to all degrees,
And mannerly distinguishment leave out
Between the prince and beggar."

P. 3, l. 16. *Margining Reproach.*] The Return from Parnassus, p. 214 :—

"Yet subject to a critic's marginal."

Decker, *London Triumphant* (iii. 251) :—

"Nor the margent quate
With any act of thine which may disgrace
This citie's choice, thyself or this thy place."

Hall, Prologue to *Satires*, 7, "Envy the margent holds."

P. 3, l. 16. *Gloses.*] "Gloses," more commonly glosses—comments, remarks, as in Spenser, *Shepherd's Calendar* at end of each month.

P. 3, l. 19. *Where never path was seen.*] The customary phrase with poets :—

"Avia Pieridum peragro loca nullius ante
Trita solo."—Lucretius, i. 925.

But do these words imply that T. Edwards was not acquainted with the Poem on the subject of *Cephalus and Procris*, attributed by T. Nash to *Anthonie Chute*, and entered in the *Stationer's Register*, Oct. 22, 1593?

P. 3, l. 20. *In shady groves, twisting the myrtle green.*] Perhaps there is a reference to Virgil, *Æneid.* vi. 440-445 :—

“Nec procul hinc partem fusi monstrantur in omnem
Lugentes campi: sic illos nomine dicunt.
Hic quos durus amor crudeli tabe peredit,
Secreti celant calles; et *myrtea* circum
Silva tegit; curæ non ipsa in morte relinquit.
His Phædræ Procrinque locis—cernit.”

Ovid appropriates the myrtle to Elegy :—

“Elegian muse that warblest amorous lays,
Girt my shine brow with sea-bank myrtle sprays.”—
Marlowe, *Ovid.* Eleg. i. (vol. iii. p. 108. ed. Dyce 2.)

Hence, Milton in *Lycidas* unites the myrtle with the laurel :—

“Yet once more, O ye Laurels, and once more
Ye myrtles brown, with ivy never sere.”

Where T. Warton observes, “that these plants are not appropriated exclusively to elegy—they are symbolical of general poetry. Theocritus *Epigr.*, i. 3, dedicates myrtles to Apollo.” Still, as Virgil represents Procris among the unfortunate lovers amid the myrtle grove, this tree too being generally sacred to Venus, there is a peculiar propriety in the adoption of the myrtle here instead of the laurel or ivy, for a love story with so melancholy an issue.

For the origin of the myrtle, see R. Chester, *Poems*, p. 104, ed. Grosart. *Green.*] Horace, *Od.* i. iv. 9 :—

“Viridi nitidum caput impedire myrto.”

P. 4. l. 1. “Parthenophil and Parthenophe,” published by Barnabe Barnes in May 1593, has on the Title a dedication “To the right noble and Vertuous Gentleman, Mr. William Percy, Esquier, his dearest friend,” followed by an address “To the Learned Gentlemen Readers The Printer,” in which he requesteth their favourable censures, and submits his Poems to their friendly patronages. “Arisbas, Euphues amidst his slumbers: Or Cupid’s Journey to Hell, by J. Dickenson,” 1594, is dedicated “To the right Worshipfull Maister Edward Dyer, Esquire, Mæcenas of Worth, and mirror of all admired perfections,” followed by “an Epistle to the Gentlemen Readers” beginning, “Learned and curteous Gentlemen” and ending “Thus Gentlemen, committing my Pamphlet to your friendly view, and submitting myself to your curteous censures, I end, wishing to you al, several good fortunes &c.”

In the same way T. Edwards dedicates his volume "To the Right Worshipfull Master *Thomas Argall Esquire*," and then submits it "To the Honorable Gentlemen and true favourites of Poetry," in an address beginning, "Judiciall and Courteous," and ending, "And thus benigne Gentlemen, as I began, so in duty I end, ever prest to do you all service." Here, and in the marginal note on p. 27, he seems to use "favourites" for "favourers," and, so patrons of Poetry; and from his frequent mention of Sidney and Spenser may possibly have intended some reference to them and their immediate friends, Dyer, Gabriel Harvey, and others, who as we learn from a letter of Spenser to G. Harvey, had some years before set themselves up as a court of Areopagus in poetry, and who, though mistaken in their attempt at introducing "the Hexameter, and certain laws of quantity of English syllables for English Verse," yet exercised a strong critical influence over their contemporaries.

- P. 4. l. 3. *Judiciall*.] Having the power to judge, judicious. So Daniel in his Defence of Rhime (Works, i. 29, ed. 1718) speaks of "The most judicial and worthy spirits of this land," (p. 15) that "It is not Books, but only the great Book of the World, and the all over-spreading Grace of Heaven, that makes men truly judicial," and in a more limited sense (p. 27,) "Nature and a judiciale ear," a phrase used also by Hall, Satires, Postscript to the Reader. On the other hand Shakspeare used *judicious* for *judicial* in Coriolanus, V. 6, 128. "His last offences to us Shall have judicious hearing."
- P. 4. l. 4. *Irus*.] The name given by the suitors to the Ithacan beggar Arnæus, Odyssey xviii. 5—7; and hence the appellative for a beggar; as "Irus et est subito qui modo Cræsus erat." Ovid. Trist. iii. 7—42. "No Cræsus-rich, nor yet an Irus-poore." John Vicars, Life of Sylvester, in his Du Bartas, ed. 1648. fol. A. 6.
- P. 4 l. 9. *Slak't*,] and p. 61 *aslakt*, quieted: so Marlowe, Hero and Leander, second Sestiad, p. 27, l. 3, ed. Dyce 1850. "To slake his anger if he were displeas'd." Wedgwood gives the primary meaning as, "loose; whence to slake is to diminish the active force, to still pain or thirst, to quench the fire, to put out."
- P. 4. l. 15. *Live in bastardy*.] Not able to acknowledge their own issue, but obliged to publish under another's greater name, as we learn from T. Nash, Pierce Penilesse, p. 44 (Shakspeare Soc. ed. 1841.) "He fathered one of the bastards (a booke I meane) which being of thy begetting was set forth

under his name." "Parthenophil and Parthenophe," by Barnabe Barnes 1593, is an instance of this practice, and as there is only one copy of the original edition, and only thirty of the reprint by Dr. Grosart in 1875, the author's lines, appended to the Epistle to the Reader, in which he avails himself of it, may claim insertion here.

"Go barstard Orphan packe thee hence,
 And seeke some straunger for defence:
 Now ginnes thy basenesse to be knowne,
 Nor dare I take thee for mine owne:
 Thy lenity shall be discried.
 But if that any haue espied,
 And question with thee of thy Sire,
 Or Mistrisse of his vaine desire,
 Or aske the place from whence thou came,
 Deny thy Sire, Loue, Place, and Name:
 And if I chance vnwares to meet thee,
 Neither acknowledge mee, nor greet mee,
 Admit I blush, perchance I shall,
 Passe by, regard me not at all,
 Be secrete, wise, and circumspect,
 And modesty sometimes affect:
 Some goodman that shall thinke thee witty,
 Will be thy patrone, and take pittie:
 And when some men shall call thee base,
 He for thy sake, shall him disgrace:
 Then with his countenance backt, thou shalt
 Excuse the nature of thy fault:
 Then if some laddes, when they goe by,
 Thee bastard call, give them the ly,
 So get thee packing and take heede,
 And though thou goe in beggars weede,
 Hereafter when I better may,
 I'le send relief some other day."

P. 4. l. 17. *Cynthia.*] Q. Elizabeth.

P. 4. l. 17. *Tralucet.*] Marlowe, *Hero and Leander*, first Sestiad, p. 17.

"And, as she spake,
 Forth from those two tralucet cisterns brake
 A stream of liquid pearl."

on which Dyce observes, "*Tralucet* a form of *translucent* common in our early writers."

P. 4. l. 20. *Honor.*] Rank, dignity of birth or station.

P. 4, l. 21. *Sowzed.*] Richardson in his Dictionary places all the meanings under the one head “souse;” Wedgwood more correctly, it seems, refers some to “soss, souse,” to plunge in water; “They *soused* me over head and ears in water when a boy.” Addison; and others to “souce, souse,” (from French saulce, Lat. salsus) to season with pickle, as N. Breton in Wits Trenchmoor, p. 10, col. 1, ed. Grosart, “The cunger must be sowst.” Perhaps Edwards implies both meanings. “Honor and the living sparkes” (or as in the Sonnet to Henrie Earl of Southampton, prefixed to Florio’s World of Words, “Honors ingendred sparkles”) are but of little account without the additional glories they receive (as it were a condiment in which they are immersed) from art, either Sculpture, Painting or Poetry, to which he successively alludes.

P. 4, l. 21, 22. *Adamantine goat-bleeding impression.*] This seems to refer to the cutting of gems, and so to the art of sculpture generally. The belief that adamant or diamond was infrangible unless steeped in goat’s blood is traceable to Pliny—from whom it was repeated by Solinus, Isidorus, and Marbodæus de Gemmis, who writes

“Cujus durities solidissima cedere nescit,
Ferrum contemnens, nulloque domabilis igne,
Hæc tamen hircino calefacta cruore fatiscit. i. 5-7.

Pliny’s account is in his *Naturall Historie*, Translated by Philemon Holland, London, Adam Islip, 1634. The seven and Thirtieth Booke, chap. iv. p. 610 K.] “Moreover as touching the concord and discord that is between things naturall, which the Greekes call Sympathia and Antipathia (whereof I have so much written in all my bookes, and endeavoured to acquaint the readers therewith) in nothing throughout the world may we observe both the one & the other more evidently than in the Diamant: For this invincible minerall (against which neither fire nor steele, the two most violent and puissant creatures of natures making, have any power, but that it checketh & despiseth both the one and the other) is forced to yeeld the gantelet and give place unto the bloud of a Goat, this only thing is the means to break it in sunder, howbeit care must be had, that the Diamant be steeped therein whiles it is fresh drawn from the beest before it be cold: & yet when you have made all the steeping you can, you must have many a blow at the Diamant with hammer upon the anvill: for even then also, unlesse they be of excellent prooffe & goode indeed, it wil put them to it, and break both the one & the other: But I would gladly know whose invention this might be to soake the Diamant

in Goats blood, whose head devised it first, or rather by what chance was it found out and known? What conjecture should lead a man to make an experiment of such a singular and admirable secret, especially in a goat, the filthiest beast one of them in the whole world? Certes I must ascribe both this invention & all such like to the might and beneficence together of the divine powers: neither are we to argue & reason how and why nature hath done this or that? Sufficient it is that her will was so, and thus she would have it. But to come againe to the Diamant, when this prooffe taketh effect to our mind, so that the Diamant once crackt, you shall see it break and crumble into so small pieces, that hardly the eie can discern the one from the other. Wel, lapidaries are very desirous of Diamants, and seek much after them: they set them into handles of yron, and thereby they with facility cut into anything, be it never so hard."

The same notion is to be found in two writers subsequent to Edwards; see J. Dickenson, "Greene in Concept," (1598) p. 103, ed. Grosart, 1878.

"If then the strongest marble bee in time worn by weake dropes of raine, the hardest Adamant (though otherwise impenetrable) pearc'd by Goates warme blood."

Poems of Robert Chester (who distinguishes the Adamant from the Diamond) a Dialogue (1611) pp. 109, 110, ed. Grosart, 1878.

"The *Adamant* a hard obdnrate stone,
Invincible, and not for to be broken—
* * * * *

Yet with a Goates warme, fresh and linely blood,
This *Adamant* doth break and riue in sunder,
That manie mightie, huge strokes hath withstood."

For a full account of the Diamond, see the Natural History of Precious Stones and Gems, by C. W. King, London, 1865, pp. 19—48.

P. 4, l. 23. *Well could Homer paint, &c.*] If Edwards were alluding to the Art of Painting, he may have used the phrase "*paint on the shield of Ulysses*" with a tacit reference to the Shield of Achilles described in Iliad. xviii., and to the shields of the Seven Chiefs in the "Seven against Thebes" of Æschylus. Otherwise the phrase would simply mean Word-painting as afterwards on p. 27, lines 13—16.

P. 4, l. 25. *Amintas.*] There is here some difficulty in ascertaining who was intended by this name. If a Poet be meant, it is probably Thomas Watson, who wrote *Amyntas* in 1585, *Amintæ Gaudia* in 1592. Spenser in his Colin Clout 434—443 praises an Amyntas, who is supposed by Malone (Shakspere by Boswell, ii. 265—273) and Todd on Spenser, to be Ferdinando

Earl of Derby. The praises of an Amintas are also set forth by T. Nash in Pierce Penilesse (p. 91, ed. 1841), as to whom Collier observes in his note, "Possibly the Earl of Southampton, to whom Nash dedicates several tracts, was the Nobleman intended." In this note Collier erroneously states that Watson celebrated Sir Francis Walsingham under the name *Amyntas*; it should be *Melibæus*. Watson's poem *Melibæus*, was reprinted by Mr. Arber in 1870, wherein p. 147, the author advertises the reader that "He figures Sir Francis Walsingham in *Melibæus*." Edwards's words might be interpreted either of a poet, or a patron of poets, but as in *L'Envoy to Narcissus*, p. 62, *Amintas* is mentioned with other poets, the more natural inference seems to be that a poet, and if so Watson, is here designated under that name.

P. 4, l. 28. *The teares of the Muses*. Spenser's Poem under this Title, printed in 1591, is probably referred to; it begins

" Rehearse to me, ye sacred Sisters nine,
Those piteous plaints and sorowfull sad tine,
Which late ye powred forth as ye did sit
Beside the silver springs of Helicone, &c."

P. 4, l. 28. *Teared*. Wept: I have found no other instance of this verb. A similar play on words on p. 5, "Why temporize I thus on the intemperature of our clymate," and "trip it of in buskin till I feare me they will have nothe but skin," referring apparently to those who wrote for the stage, and found it a poor livelihood.

P. 5, l. 19. *Warme themselves*. Nicholson in his *Acolastus* (1600) l. 37, 38, has

" Our neighbour countries burne in civill fire
And *Nero*-like we warme us by the flame."

P. 5, l. 26. *Prest*. Ready. Lat. præsto, at hand. See Teshes Verses on the Knights of the Garter, in *Ballads from Manuscripts*, vol. ii. part ii. 119. *Ballad Society*, 1873; on the motto of the Talbot family "Prest d'accomplir."

" The redie mynde respecteth never toyle,
But still is prest t'accomplish hartes intent:
Abroad, at home, in euerie Coste or soyle,
The deed performs what inwardly is ment;
Which makes me saye, in euerie virtuous deed,
I still am prest t'accomplish what's decreed.

* * * * *

Prest to accomplish, what you will commaunde,
Prest to accomplish, what you shall desire:
Prest to accomplish, your desir's demaunde;
Prest to accomplish, Heaven for happie hire:
Thus do I ende, and at your will I rest,
As you shall please in every Action prest."

P. 6, margin. *A pariphrasis of the Night.*] The same marginal note occurs in Marlowe's *Hero and Leander*, first Sestiad (iii., 13, ed. Dyce, 1850. Though not printed till 1598, this poem was entered in the Stationers' Book, 28th Sept. 1593, four months after the author's death, and was no doubt circulated in manuscript after the custom of that period. T. Edwards was evidently a great admirer of it.

P. 6, l. 3. *Scoured.*] Moved quickly. So p. 8 "away she skoures;" p. 33 "that erst did bravely skoure." Shakspeare uses this verb once in this sense. "Never saw I men scour so on their way." *Winter's Tale* ii. 1., 35. It occurs in the *Romance of Kyng Alisaunder* 3722, ed. Weber 1810, "Hit is beter that we to heom sehoure." H. Coleridge, *Glossarial Index of 13th Cent.* explains "scour, v.n. to rush quickly" and connects it with It. *scorrere*, as do others, from Lat. *excurrere*. But this notion seems to spring from the ordinary meaning of the word to cleanse by rapid movement, in which sense the verb exists in all the Teutonic languages. To *skir*, *scur*, *scurry*, are variations. See Nares' *Glossary* in *Skir*.

P. 6, l. 3. *Canapie.*] Originally a bed with mosquito curtains (*κωνωπεῖον*), hence a covering of state; metaphorically the sky. Shakspeare, *Coriolanus* iv. 5, 40, and *Hamlet* ii. 2, 310 "this most excellent canopy, the air look you, this brave o'erhanging firmament, this majesticall roof fretted with golden fire." R. Barnfield. *The Affectionate Shepheard*, 1594, 1, 2:—

" Scarce had the morning starre hid from the light
Heavens crimson canopie with stars bespangled."

Talbot in his *English Etymologies*, 1847, pp. 5, 6, derives it from the Latin *cannabis*.

P. 6, l. 4. *Gouvernement.*] This seems here to mean that which is governed, the realm, an unusual sense of the word.

P. 6, l. 10. *One forlorne.*] Shelley in his *Posthumous Poems* (iv. 61, ed. F. Buxton) speaks of the moon

" Wandering companionless
Among the stars."

P. 6, l. 11. *Headlong.*] Marlowe, *Hero and Leander*, p. 28:—

" The Morn—All headlong throws herself the clouds among."

Postes.] Hastens. Very commonly used in this sense by writers of the Elizabethan age, and afterwards. Wordsworth has it in the *Idiot Boy*:—

" Away she posts up hill and down."

The various meanings of the word were first collected together by Horne Tooke, *Diversions of Purley*, Part ii. chap. ii., p. 319; and their connection is well traced by Archbishop Trench in his "Study of Words," Sect. vi.

"Post is the Latin *positus*, that which is placed; the piece of timber is placed in the ground and so a post; a military station is a post, for a man is placed in it, and must not quit it without orders; to travel post, is to have certain relays of horses placed at intervals, that so no delay on the road may occur; the post-office is that which avails itself of this mode of communication; to post a ledger is to place or register its several items."

So Eastwood and Wright in the Bible Wordbook

"— a station where horses are kept for travelling; thence transferred to the person who travelled in this way using relays of horses; and finally to any quick traveller."

Milton, *Samson Agonistes*, 1538

"For evil news rides post, while good news baits."

Tacitus so describes the death of Agricola, c. 43:—

"Supremo quidem die momenta ipsa deficientis per dispositos cursores nuntiata constabat, nullo credente sic accelerari quæ tristis audiret."

From the account in Herodotus viii., 98 it appears that the system of posts was first instituted by the Persians, and by them was called *ἀγγαρήϊον*. And Xenophon *Cyr. Pæd.* viii., 6, 9, p. 232, attributes its institution to Cyrus. In the book of Jeremiah, li., 31:—

"One post shall run to meet another, and one messenger to meet another, to shew the king of Babylon that his city is taken at one end."

Modern inventions have rendered such methods of communication, and travelling obsolete, but the verb to post will remain as a memento of former notions of speed.

P. 6, l. 15. *Aurora.*] As Cynthia sets in Ocean, Edwards probably implies that Aurora rises therefrom, as Virgil states in *Æneid* iv. 129, '*Oceanum interea surgens Aurora relinquit*' and Homer in the Hymn to Hermes 185, 'Ὡς δ'—*ἄρπυτ' ἀπ' Ὀκεανοῖο*—So Thomas Watson in his "Amintas for his Phillis," in *England's Helicon*, p. 139:—

"Aurora now began to rise againe
From watry couch and from old Tithou's side:
In hopes to kisse upon Acteian plaine,
Young Cephalus, and through the golden glide
On easterne coaste he [forte, she] cast so great a light
That Phœbus thought it time to make retire
From Thetis bower, wherein he spent the night,
To light the world againe with heavenly fire."

As “in the Homeric poems Eos not only announces the coming Helios but accompanies him throughout the day” (Smith Diet. of Biogr. and Mythol. in Eos) Edwards gives her journey through the sky in the following pages. Modern philologers tell us that Eos and Aurora are the same.

“The simpler form of ἠώς is preserved in the Æolic αὔωσ. The morning in Sanskrit is *ushas*, in Latin *Aurora*. Do these words which have the same meaning agree in form also; not of course judged by mere identity of sound, which is no guide at all, but according to the phonetic laws of their respective languages? They do; and all point to the root US to burn. This appears as USH in Sanskrit, from which *Ushas* is regularly formed, with no vowel-modification. The Græco-Italian people raised the vowel by regular process to *au*, and formed *ausos*: which received no further increase in Greek, but in Latin a secondary noun was formed from the primary one, that is, *ausos-a*. Now both Greeks and Italians, as is well known, disliked the sound *s* between two vowels; the Greeks generally dropped it, and so got here ἄυ(σ)ωσ, αὔωσ, ἠώς: the Latins changed it into *r*, and made *Aurora*: the verb appears as *uro*.”

Peile, Introduction to Greek and Latin Etymology, 1869. Pref. p. xii.

P. 6, l. 19. *The world stand still.*] See Transactions of New Shakspeare Society, 1877-9, Part iii. Paper xvii. by Mr. Furnival, for the notions of astronomy prevalent in Shakspeare's time.

P. 7, l. 1. *Another Phaeton.*] Hero and Leander, p. 9:—

“As if another Phaeton had got
The guidance of the sun's rich chariot.”

Gower introduces the story of Phaeton in the fourth book of his *Confessio Amantis* as an illustration of the evil arising “through the slouth of negligence.” § 4, vol. ii. p. 34, ed. Pauli, 1857.

P. 7, l. 6. *The boy thus proude-made.*] Gower, *Confessio Amantis*, vol. ii., 35:—

“But he such veine gloire hadde.”

P. 7, l. 7. *Heavens Coape.*] In Gower, *Confessio Amantis*, vol. iii., 138:—

“Under the cope of heaven.”

Milton, P. L. iv. 992:—

“The starry cope of heaven.”

Shelley, *Hellas*, last chorus.

“Beneath heaven's cope.”

Cope is used alone by Shakspeare in the same sense, *Pericles* iv., 6, 131:—

“The cheapest country under the cope.”

Wedgwood quotes similar phrases from Italian, French, and Dutch, see his Dictionary in Cope, cap, cabin.

"All apparently from a root *cap*, signifying cover, which is found in languages of very distinct stocks."

P. 7, l. 8. *Downe dingeth.*] Hero and Leander, p. 38:—

"Danged down to hell."

Skelton, ed. Dyce ii. 47:—

"And the devyll downe dyngge."

Drayton, Battle of Agincourt,

"This while our noble king,
His broad sword brandishing,
Down the French host did ding."

Willobies Avis, 1594, p. 50:—

"And dinges them downe to fiery lake."

P. 7, l. 27. *Extasie.*] Any violent perturbation of mind. Marlowe, i., 254, Jew of Malta, Act i.

"Our words will but increase his ecstasy."

Venus and Adonis, 895:—

"Thus stands she in a trembling exstasy."

Hamlet iii. 4, 74; 138, 139, as madness.

"This bodiless creation eecstasy is very cunning in.

Hamlet. Ecstasy! My pulse as yours doth temperately keep time."

Milton, Il Penseroso, 165:—

"Dissolve me into extasies."

P. 7, l. 31. *Godd it.*] Spenser, Colin Clout, 810, speaking of Cupid, says

"That Jove himselfe his powre began to dread
And taking up to heaven, him godded new."

that is deified. So Shakspeare, Coriolanus, v. 3, 11:—

"Loved me above the measure of a father; nay godded me indeed."

But Edwards uses the word in a different sense, to play the God: more like "Goddize" in Warner's Albion's England, ix. c. 44:—

"And faire, lov'd, fear'd Elizabeth, here goddized ever since."

I have met with no other instance of this use of the word.

P. 8, l. 6. *Skymes.*] To skim is to take off the scum, froth, foam; to move lightly over the surface of a liquid: to glide along:—

"The swallow *skims* the rivers watery face."—Dryden.

"Where the false tide *skims* o'er the cover'd land."—Dryden, Annus Mirabilis.

"Flies o'er th' unbending corn and *skims* along the main."—Pope.

See Talbot. English Etymologies p. 84. for its connection with the Latin Spuma. But "skyme" here may be to rise like scum, to foam. Stratmann has,

'scūmin, O. II. Germ. scūmen, to scum, spumare. Promptorium. 450.'

In this sense it is used in Berners' Froissarts Cronycle vol. ii. p. 49:—

"Golde and sylver was no more spared then thoughe it had rayned out of the clowdes. or *scomed* out of the sea."

P. 8. l. 7. *Receipte.*] The place where any thing is received, or contained. St. Matthew ix. 9 "at the receipt of custom, τὸ τελώνιον." Shakspeare, Macbeth, i. 7, 76, "and the receipt of reason A limbeck only." Earlier instances are given by Stratmann, p. 397 under recet. "O. Fr. recet, receipt, receptus. Robert of Gloucester 98, 19. Manning, History of England 4464." The whole line is a periphrasis for the Ocean.

P. 8. l. 8. *Kils the hoat fume.*] This is not very intelligible. Fume is connected with foam by Skinner, "Spuma enim rarescens instar fumi vel nebulæ est; certe proximum ei raritatis gradum obtinet," and foam seems more appropriate here as the effect of "the swelling tide." Is the simile to this purport? The first streaks of dawn spread till they are lost in the universal extension of light over the sky, as the swelling tide of some river with its hot foam (*i.e.* the foam produced by its violent rapid course) is lost in the ocean. "The swelling tide scorning a guide," *i.e.* unrestrained "skymes," foams along on its flood, and Aurora "lawlesse skoures," hastens swiftly, and unrestrained as "banditos 'mongst the mountaine heard."

P. 8. l. 10. *Banditos.*] Marston, Scourge of Villanie. 1599, Sat. iii. 117:—

"When swarmes of mountebanks and bandeti."

Coryat, vol. iii, O, 4 verso:—

"Continually to stand in feare of the Alpine cut-throats called the Bandits."

Shakspeare 2 Hen. VI. iv. 1. 135:—

"A Roman sworder and banditto slave Mnrder'd sweet Tully."

Milton, Comus, 426:—

"No savage fierce bandite, or mountaneer."

We now use the plural banditti. "From the Mid. Latin bannire, bandire, to proclaim, the Italian participle *bandito* signifies one denounced, proclaimed, put under the ban of the law, and hence in the same way that English *outlaw* came to signify a robber *It. banditti* acquired the like signification." Wedgwood.

P. 8. l. 12. *The mornings honor.*] “That which confers distinction: boast: ornament.” “A late eminent person the *honor* of his profession for integrity and learning.” Burnet quoted in Worcester’s Diet. Here Aurora herself is the mornings honor.

P. 8. l. 13. *All snowy white.*] Compare Milton P. L. xi. 133-5:—

“ Meanwhile,
To resalute the world with sacred light
Leucothea waked.”

On this passage Bishop Newton remarks; “Leucothea is the *White Goddess* as the name in Greek imports, the same with *Matuta* in Latin, as Cicero says, *Leucothea nominata a Græcis Matuta habetur a nostris.* Tusc. i. 12. *Quæ Leucothea a Græcis a nobis Matuta dicitur.* De Nat. Deor. iii. 19. And *Matuta* is the early morning that ushers in the Aurora rosy with the Sunbeams, according to Lucretius, v. 655:—

“ Tempore item certo roseam Matuta per oras
Ætheris Auroram defert, et lumina pandit.”

Elsewhere Milton describes this first stage of the morn by the epithet gray, as in P. L. vii, 373,

“ The gray dawn,”

And more fully in Lycidas 187,

“ While the still morn went out with sandals gray.”

P. 8. l. 13. *Save purpled.*] Milton P. L. xi. 173-5:—

“ The—morn begins her rosy progress.”

So P. L. v. 1, 2,

“ Now morn her rosy steps in th’ eastern clime
Advancing, sow’d the earth with orient pearl.”

She was pale and white before, now she is rosy red, which is the second stage in the progress, the third being when the sun has risen. On this subject see Richardson’s note to P. L. Book v. 1.

Shakspeare, Hamlet i. 1, 166, has the epithet russet, (which is russeus, red, ruddy):—

“ But look, the morn in russet mantle clad
Walks o’er the dew of yon high eastern hill.”

2 E

Purple is a very dark red color, and is applied to the Morn by Spenser, F. Q. i. 2, 7 :—

“ Now when the rosy-fingred Morning faire
Weary of aged Tithones saffron bed,
Had spread her purple robe through deawy aire.”

Milton also uses the verb to purple, P. L. vii. 30. “ Or when morn Purples the East.” And describes the color, P. L. xi. 241 :—

“ A military vest of purple flow'd
Livelier than Melibæan, or the grain
Of Sarra.”

in both following Virgil, *quam plurima circum Purpura Mæandro duplici Melibœa cucurrit*, *Æn.* v. 251, and *Sarrano indormiat ostro*, *Georg.* ii. 506.

P. 8. l. 15, *Wanton eie.*] Shakspeare, Richard III. Act iii., 7, 187, “ made prize and purchase of his wanton eye ” in the first and second Folios, but printed in the Globe edition “ lustful eye ” in which sense it occurs in Isaiah iii. 16, “ walk with wanton eyes.” But this is probably a secondary meaning of the word though from its uncertain etymology it is hard to assign the primary signification. Edwards from his words “ which at a trice could all the world espie ” implies that the eye of Aurora was quick glancing, rapid in movement, unrestrained, more like Shakspeare’s application of the word wanton to the “ air,” or “ wind,” as sportive, roving. Trench, *Synonyms of New Test.* §. xvi., notes the two senses of “ wantonness ” as making it the best rendering for *ἀσέλγεια*.

P. 8. l. 16, *At a trice.*] Shakspeare says “ in ” or “ on ” a trice. Horne Took, *Diversions of Purley*, p. 292, derives “ trice ” from the French “ trois ; ” and says, “ in a manner similar to Anon it means the time in which one can count three, one, two, three and away. “ Gower, *Conf. Amant.* vol. i. p. 142, ed. Pauli, “ all sodeinlich as who saith treis.” But on this compare Grimm, *Deutsche Grammatik*, iii. 232, 3. Wedgwood says “ Sp. *tris*, crack, noise made in breaking, thence in a trice, an instant. So in Sc. *in a crack*, immediately. Jamieson.”

P. 8. margin, *Acroconia.*] A more correct reading would be *Acrocomæ*. But see the *Dictionarium Historicum et Poeticum* contained in Cooper’s *Thesaurus* 1573, a work which our Poet seems to have used. “ *Acroconia*, Certaine Thracians having their heare over their foreheads womanlike.”

They are mentioned in the Iliad, iv. 533, *Θρήϊκες ἀκροκομοί*: on which Heyne notes “Potest epitheton plures habere significatus. Suspicio Thraces erectos in vertice habuisse cincinnos ut multi barbari Germani quoque prisca, et nunc Americae populi habere solent.” Edwards translates “long-haired” and this is one of the meanings admitted by Eustathius *λίαν κομῶντες*, though he elsewhere disapproves of it.

P. 8, l. 20. *Emprize*.] An old word for enterprise, attempt. It is in Coleridge’s Glossarial Index of 13th Century Words—in Spenser’s Shepherds Calendar, September, 83, “Wrong emprise.” In Milton, Comus, 610, and P. L. xi., 642 “bold emprise.” It does not occur in Shakspeare. Edwards uses it in the sense of workmanship, texture.

P. 8, l. 22. *Otomie*.] This word seems to be used for “gossamer,” the floating cobwebs seen in fine weather in the air, as described by Nares, who quotes Shakspeare, Romeo and Juliet, ii., 6, 18:

“ A lover may bestride the gossomers
That idle in the wanton summer air,
And yet not fall.”

Nabbes, Hannibal and Scipio, B. 2, 1637:—

“ By the bright tresses of my mistresse hair
Fine as Arachne’s web, or gossamer,
Whose curls when garnished by their dressing shew
Like that thinn vapour when ’tis pearled with dew.”

In one place I find it corrupted to *gothsemay*, in Lady Alimony 1659, D. 2:—

“ I shall unravel
The clew of my misfortunes in small threads
Thin spun, as is the subtil *gothsemay*.”

A little further corruption might make “otomie.” Or it may be meant for “atomy,” a word used by Shakspeare in Romeo and Juliet, i. 4, 57; As You Like It, iii. 5, 13; for which Nares says “*Otamy*” was also used by old writers without any design to burlesque their language.” But he gives no reference, nor have I succeeded in finding an instance of it. Dyce in his Glossary to Shakspeare in atomy says, “So *Ottamy*. *Craven Dialect*.” For a wonderful abundance of gossamer on September 21st, 1741, see White’s Selborne, Letter xxiii. He says that “these cobweblike appearances, called gossamer, are the real production of small spiders

which swarm in the fields in fine weather in the autumn, and have a power of shooting out webs from their tails, so as to render themselves lighter than air." The French say that it is caused by the Virgin "qui file."

Garments of this fine texture were called ἀραχνώδεις. Eustathius de Ismenia et Ismenes Amor. 42, "Αραχνώδης ὁ χιτῶν τῇ παρθένῳ," like those mentioned by Horace, Sat. i. 2, 101. "Cois tibi pene videre est Ut nudam," by Propertius, iv. 2, 23, "Indue me Cois," by Petronius, Cap. 55. Æquum est induere nuptam ventum textilem, Palam prostare nudam nebula linea;" and by Fulgentius, Mythologicon, i. p. 13, ed. 1681. "Astiterant itaque syrmate nebuloso lucidæ ternæ virgines," one of whom is described as "talo tenus discinctam recolligens vestem," as Edwards represents "Aurora's vale downe trayling to her thighes."

P 8, l. 23. *Her hands.*] The reference is to ῥοδοδάκτυλος so frequent in Homer and Hesiod, and always as epithet of Ἥως, which Spenser F. Q. i. 2, 7, renders "the rosy-fingered Morning faire;" while strange to say neither Shakspeare nor Milton have an equivalent epithet though the latter has something like it in P. L. vi. 3, 5:—

" Till morn,
Waked by the circling hours, with *rosy hand*
Unbarred the gates of light."

Of it Aristotle, Rhetoric, iii. 2, 23, observes, Τὰς δὲ μεταφορὰς ἐντευθεν οἰστέον ἀπὸ καλῶν, ἢ τῇ φωνῇ, ἢ τῇ δυνάμει, ἢ τῇ ὄψει, ἢ ἄλλῃ τινὶ αἰσθήσει· διαφέρει δ' εἰπεῖν οἶον " ῥοδοδάκτυλος ἡώς," μᾶλλον ἢ " φοινικοδάκτυλος," ἢ ἔτι φαυλότερον " ἐρυθροδάκτυλος."

The latter reminds one of the burlesque description in Hudibras, Part ii. Canto. ii. 31, 32:—

" And like a *Lobster* boy'd, the *Morn*
From *black* to *red* began to turn."

The Latin poets, owing to the genius of their language and the necessities of their metres, were unable to introduce a similar compound, and were limited to the use of "rosea" in divers combinations.

Compare in the 31st of the Homeric Hymns, l. 6, Ἥω τε ῥοδόπηχυν, a very inferior epithet, though applied by Sappho to the χάριτες, and missing the peculiar force of ῥοδοδάκτυλος, on which the Scholiast well

observes, ἀπὸ τοῦ σχήματος τῶν τῆς χειρὸς δακτύλων παρίστησι τὸ τῶν ἀκτίνων σχῆμα.

P. 8, l. 25. *Venus.*] Or, "The morning star that guides the starry flock," P. L. v. 708. Cicero de Nat. Deor. ii. xx, 53. "Infima est quinque errantium, terræque proxima stella Veneris, quæ Φωσφόρος Græcè, Lucifer Latinè dicitur cum antegreditur Solem; cum subsequitur autem Hesperos." So Pliny Nat. Hist. ii. 8—"præveniens quippe, et ante matutinum exoriens, Luciferi nomen accipit, ut Sol alter, diem maturans." P. L. vi. 166-169. Shakspeare, Mid. N. Dr. iii. 2, 380.

"And yonder shines Aurora's harbinger."

A close resemblance to Edwards' line.

"In that she waites before like to a starre."

Milton's May Morning begins

"Now the bright morning star, day's harbinger,
Comes dancing from the east."

All traceable to the Homeric ἑωσφόρος, Il. xxiii. 226.

Ἦμος δ' ἑωσφόρος εἶσι φόως ἐρέων ἐπὶ γαίαν,
ὄντε μέτα κροκόπεπλος ὑπεῖρ ἄλα κίδναται Ἥως.

Upon these astronomical expressions see Transactions of the New Shakspeare Society, 1877-9, Part iii. Paper xvii. by Mr. Furnival. Wordsworth addresses a sonnet to "Venus as an Evening Star," but in his Ode on May Morning calls her "the star that led the morn."

P. 8, l. 31. *Dion.*] For Dione, the mother of Venus, but here used for Venus herself. So in Britain's Ida, printed in Spenser's Works, Argument to Canto ii.

"Diones Garden of Delight
With wonder holds Anchises' sight."

While in the third line it is called "Faire *Venus* grove"

P. 8. Margin. *Pleiades.*] In the Dict. Histor. in Cooper's Thesaurus—

"Pleiades, the seven starres, which mariners use in tryng of coastes: Poetes feign them to be the seven daughters of Lycurgus, or Atlas."

From this it would seem Edwards took his note. They are all but universally called the daughters of Atlas. In fact, I can find only one passage wherein Lycurgus is said to be their father, viz., in the Scholia

Vetera Latina on Germanici Aratea Phœnomena, 255 (Aratus ed. Buhle, 1801, vol. ii. p. 65.

“Pleiades a pluralitate Græci vocant, Latini eo quod vere exoriantur Vergilias dicunt. Dicit autem Pherecydes Athenæus septem sorores fuisse Lycurgi filias, ex Naxo insula, et pro eo quod Liberum educaverunt a Jove inter sidera sunt relatæ.”

For the modern view of them, see Cox's *Mythology of the Aryan Nations*, ii. 286.

- P. 8, Margin. *Seven Starres.*] See the Transactions of the New Shakspeare Society, 1877-9, Part iii. Article xvii. p. 448, for a note by Mr. W. Aldis Wright, from which it appears that the Pleiades are generally meant by the Seven Stars, though a second note by Mr. P. A. Daniel adduces several passages in which the seven planets seem to be intended.
- P. 8, l. 32. *Base in respect of duetie.*] Base is here lowly, ordinary; as the rising of the Pleiades indicated the time for adventuring to sea, and their setting the time for planting wheat, both ordinary, common, matters. See Virgil, *Georg.* i. 138, 221. The phrase occurs in *Hero and Leander*, p. 14 “Base in respect of thee.”
- P. 8, l. 32. *Outcoates.*] This word seems one coined by Edwards. I can find no other instance of it. The Pleiades, as daughters of Lycurgus, are supposed to be clothed with garments of light, but these “outcoates” are “base,” that is the outward surface emits or reflects but a dim light, they are not “bright luminaries,” “bright officious lamps” like most stars, whose duetie is “merely to officiate light round this opacous earth” (P. L. viii. 22). So they are described by Aratus *Phœnom.*, 264, “*αἱ μὲν ὁμῶς ὀλίγαι καὶ ἀφεγγέες*,” rendered by Cicero “*Hæ tenues parvo labentes lumine lucent.*” Their appearance at sunrise has attracted the notice also of Milton in P. L. vii. 374, “The gray Dawn, and the Pleiades before him danc’d.”
- P. 9, l. 1. *Each God, and Goddess.*] Each star, named after God or Goddess, “Dion noates;” “beauties pride,” “the mornings honor” spreading over all the heavens, like “Neptune’s honor” the tide, over the Ocean, “as the waters cover the sea” (*Is.* xi. 9). But one tide lasts only till another comes, beauty “ever over-rules.” Such may be the meaning of these obscure lines. The power of beauty is well described by Spenser in *Colin Clout*, 873 :—

“ Beautie, the burning lamp of heavens light,
 Darting her beames into each feeble mynd :
 Against whose powre, nor God, nor man can fynd
 Defence, ne ward the daunger of the wound.”

P. 9, l. 6. *Heavens glory.*] The starry heavens.

Earth's cause of mourning.] The darkness of night.

Both “ vanquished by Aurora,” before whom they disappear. This is confirmed by what Wordsworth says of the Sun “ Hail, orient conqueror of gloomy night.” Ode for General Thanksgiving, 1816. Compare Narcissus, p. 55 :—

“ Now Phœbus gins in pride of majestie,
 To streake the welkin with his darting beames.
 And now the lesser planets seem to die,
 For he in throne with Cristall dashing streames,
 Richer than Indiaes golden vained gleames
 In chariot mounted, throwes his sparkling lookes.”

P. 9, l. 9, *Red-hoat.*] “ The vowel in hot was formerly long ” (Skeat in v.), as the spelling adopted by Edwards and others indicates ; see p. 8, “ Kils the *hoat* fume.” R. Carew’s Tasso p. 118 ; Gabriel Harvey’s Pierce’s Supererogation pp. 55, 78, 145. So Edwards pp. 9, 10, 59, has “ noates ” for notes ; p. 59 “ poast ” for post ; and Gascoigne i. 379 “ boane ” for bone ; i. 175 “ hoapte ” for hoped.

The Poet’s meaning seems to be that so long as “ Venus ” (the morning star) is shining the “ beauty ” of the morning continues, though “ when the sparckling vault is fild with over-swaying heate,” it must give place of necessite, and that is “ base ; ” “ What ! upon compulsion ? No,” as Falstaff says, (1 Hen. IV. ii. 4, 261.)

P. 9, l. 11, *Along'st.*] This form is here applied with great propriety, “ as it means much more than ‘ along.’ Precisely as ‘ along ’ is formed from ‘ a ’ and ‘ long,’ so along’st is formed from the superlative of ‘ lángr, löng, lángrt.’ This is ‘ löngst ’ or ‘ lengst,’ and out of this an adverb ‘ álengst ’ or ‘ álöngst ’ has been formed, which means not ‘ along ’ but ‘ alongest,’ it being, as is common enough in old Norse, a superlative adverb, meaning not *longe* but *longissime* in Latin.” Dasent, Jest and Earnest, ii. 59, 60. It does not appear in Stratmann’s Dictionary of Early English from the 12th to the 15th centuries, nor in Skelton, Spenser, Shakspeare or Milton. The earliest quotation in Richardson’s

Dictionary is from Niccol's Thucydides, 1550. Halliwell quotes it from Holinshed; Boucher in his Glossary from Carew's Cornwall and The Beehive of the Romish Church, and says that "this annexation of the termination of the superlative degree to prepositions, though very ancient, and practised by the Saxons, is now, I believe entirely confined to the people of Scotland." Nares's Glossary, ed. 2, has two quotations from poets, viz., John Taylor, and Du Bartas by Sylvester—both subsequent to Edwards, who seems therefore to have been the first to introduce this form into poetical language.

P. 9, l. 11. *Hesperides.*] Properly the daughters of Hesperus, the guardians of the islands in which were "those Hesperian gardens famed of old;" P. L. iii. 568, but sometimes applied to the islands also, as by Shakspeare L. L. L., iv. 3, 341, 2.

"For Valour is not Love a Hercules
Still climbing trees in the Hesperides."

and by Milton in Paradise Regained, ii. 357,

Ladies of th' Hesperides.

a passage in Pliny, N. H. vi. 36, "*Hesperides insulæ*," which would have justified this usage, is now read "*Hesperidum insulæ*." Edwards appears to include both meanings—for Aurora "passes by Hesperides laden with honor of those golden eies," as if he meant the place—while "stoupe they did, thinking 'twas Venus," implies the act of the "Ladies" themselves.

P. 9, l. 12. *Golden Eies.*] The golden apples, *μῆλα τε χρυσέα καλὰ παρ' Ἑσπερίδων λιγυφώνων*. Orpheus ap. Clem. Alex. Protrepticon, p. 15, ed. Potter, *παγχρύσεια μῆλα* in Ap. Rhod. iv. 398, "*fulgentia poma*," Lucan, ix. 366, "*mala*" simply in Virgil, "Tum canit Hesperidum miratam mala puellam."—Ecl. vi. 61.

"The fair Hesperian tree laden with blooming gold." Comus, 393, 4.

"Fruit burnished with golden rind." P. L. iv. 249.

Ovid more fully:—

"Arboreæ frondes auro radiante nitentes
Ex auro ramos, ex auro poma tegebant." Met. iv. 636, 7.

On which T. Warton remarks (Comus, 981) "that he is the only ancient

author who says the trees were of gold," an idea adopted by Milton (Comus, 981):—

“ All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree.”

and previously by Marlowe, who in *Hero and Leander*, p. 36, speaks of “the fruit of the golden tree.” The *Dict. Hist.* in Cooper’s *Thesaurus* (a work which Edwards was familiar with) under *Hesperidum Horti* has “The gardens wherein were the golden apples, now called Orenge.” Others from the two senses of *μῆλον*, take them for sheep. Vossius more poetically interprets this fable of the Hesperides *φυσικῶς*: “Per hortum Hesperidum intelligitur cœlum stellatum—mala aurea sunt stellæ—Draco qui custodit vel Zodiacus est, vel Horizon. Quod Hercules rapuisse fertur mala Hesperidum, eo signatur Solem exortum luce suâ præstringere lumen stellarum.

The latest, and, probably, the correct interpretation is given by Cox in his *Comparative Mythology*—

“ Far away in the west is the dwelling of the Hesperides—but near the bounds of everlasting darkness—hence the dragon Ladon guards with them the golden apples which Gaia gave to Hebe when she became the bride of Zeus, these apples being the golden-tinted clouds or herds of Helios, the same word (*μῆλα*) being used to denote both.” ii. 32.

The metaphorical expression “golden eies” is nowhere else applied to fruit, so far as I am aware, but is used by Shakespeare of flowers in the *Song* in *Cymbeline*, ii. 3, 25 (written in 1609).

“ And winking Mary-buds begin
To ope their *golden eyes*.”

Milton in *Lycidas* has

“ Ye valleys low,—
Throw hither all your quaint *enamell'd eyes*,
That on the green turf suck the honied showers,
And purple all the ground with vernal flowers.”

On which T. Warton observes that the term *eyes* is technical in the botany of flowers. Shakespeare has, in the *Tempest*, ii. 1, 54—

“ The ground indeed is tawny, with an *eye* of green in it.”

On which Malone says that

“ Eye is used for a small portion of any thing.”

This might apply to the fruit amid the foliage—but its brilliant look seems more likely to have suggested the metaphor to a poet.

P. 9, l. 15. *Golden Orchard.*] Marlowe, *Hero, and Leander*, p. 36 :—

“Leander now like Theban Hereules
Enter'd the orchard of th' Hesperides.”

So Lucan, ix. 360 :—

“Fuit aurea silva,
Divitiisque graves, et fulvo germine rami,
Virgineusque chorus, nitidi custodia luci,
Et nunquam somno damnatus lumina serpens
Robora complexus rutilo curvata metallo.”

P. 9, l. 15. *Tower.*] Marlowe, *Hero, and Leander*, p. :—

“For know that underneath this radiant flour
Was Danaes Statue in a brasen tower.”

P. 9, l. 15. Margin. *Ovid lib. 2, de Tristibus.*] In this book Ovid merely refers to Danae in line 401.

“Quid Danaen, Danaesque nurum, matremque Lyæi?”

But in his *Amores*, ii. 19, 27, 28, he writes :—

“Si nunquam Danaen habnisset aënea turris
Non esset Danae de Jove facta parens.”

And again in the *De Arte Amandi*, iii. 415, 416 :—

“Quis Danaen nosset si semper clausa fuisset.
Inque sua turri perlatusset anus.”

P. 9, l. 20. *Plume on.*] To plume in falconry is to pluck off the feathers from a bird :—

“It is when a hawke caseth a fowle, and pulleth the feathers from the body.”—Latham.

Nares in v. *To Plume on*, as used here of “Venus' Doves” is therefore a very correct phrase for inserting or putting on feathers as described by our Poet, whose notion of the metamorphosed lovers sending their feathers to the Idalian mount as a sort of tribute to Venus is also, so far as I am aware, due to his own invention.

P. 9, l. 21. *Itis—Progne.*] Their story is told by Gower, *Confessio Amantis* Book v. pp. 313—330, ed. Pauli.

P. 9, l. 27. *Her Swift-heel'd Pegasus.*] Not a mere figure of speech to indicate the rapid spread of the morning light, but in accordance with the Antient Mythologists. Tzetzes in his *Scholia* on Lycophrion, 16, 17, after recording that Homer (*Od.* xxiii. 246) calls the horses of the Day Lampos and Phaethon (the bright, and the shining), adds, οἱ δὲ νέοι τῶ

Πηγάσῳ ἐποχουμένην αὐτὴν (sc. Ἡμέραν) εἰσάγουσι μυθικῶς, ὥσπερ ὁ Λυκόφρων. And after Pegasus had been received into the skies by Jupiter, Ἡ γοῦν Ἡμέρα παρὰ Διὸς τοῦτον αἰτεῖται, ὡς ἂν ἐποχουμένη αὐτῷ τὸν ἡμερήσιον κύκλον βαδίξῃ. So in the Scholia on Iliad vi. 155, τὸν δὲ ἵππον λαβεῖν τὴν Ἡῶ, δεηθεῖσαν τοῦ Διὸς, δῶρον πρὸς τὸ ἀκόπως περιῆεναι τὰς τοῦ κόσμου περιόδους. The passage of Lycophron 16, 17, is,

Ἡὼς μὲν αἰπὺν ἄρτι Φηγίου πάγον
 Κραιπνοῖς ὑπερποτᾶτο Πηγάσου πτεροῖς.

Instead of the characteristic epithet for Pegasus, πτερόεις (the wingy) as in Pindar Ol. xiii. 122, Isth. vii. 63, Euripides Ion 202, or πτερωτὸς (the winged), Schol. in Iliad vi. 155—in Latin, “ales,” Hor. Od. iv. 11, 27—the English poet has preferred the “swift-heeled,” ὠκυποῦς, in Homer always epithet of horses. Hofman in his Lexicon, after Vossius, says “Nec absurdè tamen per Pegasum etiam intelligantur nubes, quæ in altum subvolant, et per mediam aeris regionem avis instar deferuntur: uti nec incommodè Neptuni proles censentur, cùm vapores attollantur è mari.” This is now the received interpretation: “Not less significant is the myth of Pegasus, the magnificent piles of sunlit cloud, which seem to rise as if on eagles’ wings to the highest heaven, and in whose bosom may lurk the lightnings and thunders of Zeus. Like Athênê and Aphroditê, like Daphnê and Arethousa, this *horse of the morning* (Eôs) must be born from the waters: hence he is Pegasos sprung from the fountains (πηγαί) of Poseidôn, the Sea.”—Cox, Aryan Mythology, ii. 288.

P. 9, l. 28. *Colchos.*] The name of the land is *Colchis*, of the people *Colchi*, but our Poets have adopted the form *Colchos*; e.g., Gower, Confessio Amantis, Bk. v.; Shakespeare, Merchant of Venice, ii. 171. “Colchos’ Strand.” Even a scholar like Sandys in the notes to his translation of Ovid’s Metamorphoses speaks of “the expedition to Colchos.” Sylvester’s Du Bartas Fifth Day, “The pride of Greece That sail’d to Colchos for the Golden Fleece.”

P. 9, l. 28. *Golden Fleece.*] The story of the Golden Fleece is told by Gower, Conf. Am. Bk. v. vol. ii. ed. Pauli, 1857, pp. 236—273.

“The fame of thilke shepes felle,
 Whiche in Colchos, as it befelle,
 Was all of gold, shal never die.”—p. 269.

There is something prophetic here, for, in addition to the three Epics which have come down to us from classic times by Orpheus, Apollonius Rhodius, and Valerius Flaccus, the memory of the Argonautic Expedition has been revived in our day by the poem on "the Life and Death of Jason," by William Morris.

P. 9, l. 29. *Swift Windes Harrould Mercury.*] In the Hymn εἰς Ἑρμῆν 3, he is styled ἄγγελος ἀθανάτων. In the Iliad and Odyssey διάκτορος, the guide—and in later writers the messenger. Hesiod calls him κήρυξ—strictly the herald. Op. 8C, Th. 939. In Horace he is the "magni Jovis et deorum Nuntius." Od. i. x. 5.

If we may transpose the two words "swift windes," and read "wind-swift," the compound would equal ποδὴνεμος, ἀελλόπος, epithets of Iris in the Iliad, of which Phurnutus in his Treatise de Natura Deorum, cap. xvi., καὶ γὰρ τὴν Ἱριν ποδὴνεμον διὰ τοῦτο, καὶ ἀελλόποδα καλοῦσιν ἄγγελον, ἀπὸ τοῦ ὀνόματος παρεισάγοντες. Hinc nominant etiam Irim ποδὴνεμον, id est velocem, et ἀελλοποδα, id est pernicem ipso nomine nuncium significantes. Gale, Opuscula Mythologica Anst., 1688, p. 166. Nonnus also in his Dionysiaca, ix. 93, describes Ἑρμῆς, as Ἡέρι δινένων ἀνεμώδεα ταρσὰ πεδίλων, with which we may parallel Milton's "throws his steep flight in many an aery wheel." P. L. iii. 741. His association with Aurora by Edwards is quite in harmony with the views of modern comparative mythology, as may be seen in the following extract. "But even in the Hermes of Homer and other poets, we can frequently discover the original traits of a *Sáraméya*, (the Dawn-son) if we take that word in the sense of twilight, and look on *Hermes* as a male representative of the light of the morning. He loves *Herse*, the dew, and *Aglauros* her sister, among his sons is *Kephalos*, the head of the day. He is the herald of the Gods, so is the twilight, so was *Sáramá*, the messenger of Indra." Max Muller Lectures on Language, 2nd series 476. Marlowe, *Hero and Leander*, p. 20, calls him "Heavens winged herald Jove-born Mercury." Edwards may have written "swift-winged."

P. 9, l. 30. *Golden sonne-beames.*] It will be observed that our poet takes Aurora to visit three ancient localities with golden traditions: the Hesperides famed for the golden apples; the tower of Danae for the shower of gold; and Colchos for the golden fleece. Venus is

apparently left at the Idalian Mount, and Mercury takes her place, with whom "she (Aurora) mainly posts to Colchos, and there a time abodes."

Under "Colchos and the golden fleece" there is probably some covert allusion to England and the trade in wool, one of the chief sources of the national wealth. "In 1297 it was estimated at half the rent of the Kingdom."—Pearson's *England*, ii. 284. In the reign of James I. "nine-tenths of the commerce of the kingdom consisted in woollen goods."—Hume, *app. to ch. xlix.* That individuals became wealthy in consequence is implied in the sneer of the Earl of Arundel in 1621 at Lord Spencer, "My Lord, when these thing were doing, your ancestors were keeping sheep," alluding to the numerous flocks kept by his grandfather, Sir John Spencer, who died in 1586. Collins' *Peerage by Brydges*, i. 391.

The poet's argument is, that if they registered at "Apolloes tree the feates ydone by valorous warlike knights," and received crowns of baies, *i.e.*, praise and fame, they ought also to receive from their patron Apollo, with the help of their friend Mercury, the "golden sonne-beames," that is, the substantial rewards for their verses.

P. 9, l. 30. *Apolloes tree.*] Apolloes tree is the Laurus or Bay. Ovid in his legend of Apollo and Daphne accounts for it thus:—

"Cui Deus, At conjux quoniam mea non potes esse,
Arbor eris certe, dixit, mea. Semper habebunt
Te coma, te citharæ, te nostræ, Laure, pharetræ.
Tu ducibus Latiis aderis, quum læta triumphum
Vox canet; et longas visent Capitolia pompas."—*Met.* i. 557-561.

Hence not only conquerors but poets were crowned with it. Horace speaks of Pindar as

"Laureâ donandus Apollinari."—*Od.* iv. 2, 9

And Ovid,

"Te precor incipiens, adsit tua laurea nobis,
Carminis et medicæ Phœbe, repertor opis."—*Rem. Am.* 75, 6.

See Chaucer's Poem of "The Floure and the Leafe" for the typical meaning of such crowns of leaves.

Professor Daubeney in his *Essay on the Trees and Shrubs of the Ancients*, Oxford, 1865, says that

"The term *Laurus* was employed by the ancients with great laxity. The *Royal Laurel*, sacred to Apollo, and known as the Augustan, being used in triumphs to encircle

the brow of the conqueror, is the Bay, or *Laurus Nobilis* of Linnæus, belonging to the family of *Laurineæ*, and possessing something of the aroma so remarkable in certain tropical species of the same family, namely, in the cinnamon and cassia. Sibthorp identifies it with the *Δάφνη* of Dioscorides."—pp. 119-121.

"That which is the commonest of any at the present day, using the term Laurel in its popular sense, namely, the *Cerasus Laurocerasus* or Laurel Cherry, appears to have been unknown to the Ancients, having been introduced into Europe from Trebizond in 1576, by Clusius under great difficulties, for which see Loudon's Arboretum, vol. ii. p. 717."—Ibid. p. 123.

Now T. Edwards always speaks of the bay, *e.g.*, p. 4, "Deckt gloriously with bayes." P. 62., "Other nymphes had sent him baies." P. 63, "To have honoured him with baies." And p. 64, "Sufficeth that they merit baies," but he apparently here refers to the common Laurel, then a novelty, as he sends Aurora under the special guidance of Mercury to Colehos, close to Trebizond, the region in which it grows wild, "to gaine a sight of it." Loudon says that the Laurel is not mentioned in the first edition of Gerard's Herbal, published in 1597, two years after this poem; notwithstanding this, some specimens may have been introduced into this country by 1595. By 1633 it was in many of our choice gardens—and in 1629 Parkinson in his *Paradisus* says he had a plant of it, calling it the Bay Cherry, as he does in his *Theatrum Botanicum*, 1640, p. 1516. There is a notice of it in Evelyn's *Silva*, Book ii., chap. vi.

P. 9, l. 31. *Where.*] This refers to "Apolloes Tree," as implying the works of poets, whose crowns ("doctarum præmia frontium") are of its leaves, and who register in their verses the praises of their heroes. Compare Horace:—

"Vixere fortes ante Agamemnona
Multi, sed omnes illacrimabiles
Urgentur, ignotique longa
Nocte, carent quia vate sacro."—Od. iv. ix. 25.

P. 9, l. 32. *Knights of the Sonne.*] There is no Order of Knights bearing this title, but among the heroes of Romance few are more celebrated than the Knight of the Sun, whose claim to pre-eminence was stoutly maintained by Master Nicholas, the barber-surgeon, in the disputes with Don Quixote and the Parish Priest, at La Mancha. His life was published by Ortunez da Calahorra in 1562, and in 1578 translated into English, under the title of "The Mirror of Princely Deedes and Knighthood, wherein is shewed

the worthinesse of the Knight of the Sunne and his brother Rosicleer, &c.” This book was popular, and there is a tacit reference to it here as a model for Knights, whose qualifications are summed up in the following acrostic of the word Miles, by the Cardinal Petrus Capucius, (Ashmole’s Order of the Garter, p. 40.)

“Each Knight should be M agnanimus in adversitate :
I ngenuus in consanguinitate :
L argifluus in honestate :
E gregius in Curalitate
S trenuus in virili probitate.”

Be such, says our poet, and we followers of Apollo will eternize your names in our verses, and you also shall be enrolled under our own patron, under his other name of Phœbus, the Sun, as a new order, and be yeleft “Knights of the Sonne.” We will pluck the leaves of the bay in singing your “feates ydone,” while you will shed on us in return “golden sonne beames.” There is something to the purpose in Chaucer:—

“Now fair madame, quoth I,
If I durst ask what is the cause, and why,
That Knightis have the ensigne of honoure
Rathir by the lefè, than by the flour ?
Sothly, daughtir quoth she, this is the trouth,
For Knightes ever shoud be persevering.
To seke honour, without faintise, or slouth:
Fro wele to bettir in all manir thing,
In signe of which, with levis ay lasting,
Thay be rewardid after ther degre,
Whose lusty grene may not appairid be.”

The Floure and the Leafe, 543—553

The editions of “The Knight of the Sun” will be found in Brunet’s Manuel under “Ortunez,” “Rosset,” and a different work under “Villalumbrales.” The Italian editions also in Ferrarios Bibliografia dei Romanzi, 1829; the English in Lowndes, p. 1573, under “Mirror;” in Hazlitt’s Hand-book and Collections under “Knight of the Sun;” and in the Huth Catalogue under “Mirror of Princely Deedes.”

P. 10, l. 1. *Knightes of the Garter.*] This mention of an English Order confirms the conjecture that under Colchos he has England in view—and refers perhaps to the verses on the Order of the Garter by William Teshe, written in 1582, printed by Sir Harris Nicolas in his Orders of Knight-

hood, vol. ii., 1842 ; and again by the Ballad Society "Ballads from Manuscripts," vol. ii., part ii., pp. 115-129, from the Harl. MS. 3437, in the British Museum. These, like other poems, were no doubt circulated in MS. But we have a distinct celebration of the Knights of the Garter by one contemporary with the formation of the Order, viz., Chaucer in the *Floure and the Leafe* :

"Eke there be Knightis old of the Gartir,
That in ther timis did right worthily,
And the honour they did to the laurir,
Is for by it they have ther laud wholly,
Ther triumph eke, and martial glory,
Which unto them is more perfite riches
Than any wight imagin can or gesse."—519-525.

Spenser also is supposed to intend the Knights of the Garter, though mentioned under another title in compliment to the Virgin Queen, in his *Fairy Queen*, Book i., Canto vii. 46.

"At last, yled with far reported praise,
Which flying fame throughout the world had spred,
Of doughty Knights, whom Faery land did raise,
That noble order hight of Maidenhed,
Forthwith to Court of Gloriane I sped."

The history of the Order may be read in the works of Ashmole, Anstis, Nicolas, and Beltz.

P. 10, l. 1. *Auncient Knights of Rhodes.*] Called auncient because they were now Knights of Malta. Founded as an Order in 1092 or 1099, and instituted as Knights by King Baldwin the First in 1104, they bore the name at first of "The Hospitalars of St. John Baptist in Jerusalem." When Saladin had taken Jerusalem they retired first to Acre, and then seized the Island of Rhodes in 1308. Here they remained 214 years, till 1522, when Solyman the Great took the island by force. The Emperor Charles V. granted them the island of Malta in 1530, and they have ever since been called Knights of Malta. Vertot has written the history of the Order : Caoursin an account of the siege of Rhodes. Brunet, in the *Table Methodique*, 21977-22008, enumerates the chief works on these "Ordres de Chevalerie." "The Knights of St. John" was the subject for the English Verse Prize at Oxford in 1836, when the successful competitor for it was F. W. Faber, of University College.

P. 10, l. 6. *Triumphes.*] Triumphal songs, or odes such as those of Pindar and Simonides, the latter of whom is said to have been the first to take money for his poems. Aristotle Rhet. iii. ii. 14 has an anecdote of him that when Anaxilaus of Rhegium offered him a small fee to write an Epinician Ode on his victory at Olympia in the mule race he declined, *ὡς δυσχεραίνων εἰς ἡμιόνους ποιεῖν, ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε, "Χαίρετ' ἀελλοπόδων θύγατρες ἵππων"* καίτοι καὶ τῶν ὄνων θύγατρες ἦσαν. Perhaps Edwards had in mind the liberal payments made to Chœrilus by Alexander the Great:

"Gratus Alexandro regi Magno fuit ille
Chœrilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos."—Epist. ii. i. 232—234.

P. 10, l. 7. *Hermes, &c.*] In the Homeric Hymn to Hermes when Apollo had received from Hermes the lyre which he had invented, he promises in return

*ὄλβον, καὶ πλούτου δώσω περικαλλέα ῥάβδον,
χρυσείην* (529, 530.)

To this Zeus appears to have been a consenting party as in 505 he rejoices at the reconciliation between the two Gods, and thus "Jove may have bene favourable then" to Hermes, the patron of poets, possessing also the golden rod which would enable him to procure them their reward.

P. 10, l. 11. *Pesants.*] In the Prologue to his Satires Persius says—

"— ipse semipaganus," 6.

P. 10, l. 12. *Similies.*] N. Breton, "The Courtier and the Countryman," p. 5, col. 2, l. 29, ed. Grosart, "if there may be a *similie* of heaven upon earth." "The prince's similies" would be the image or likeness of the prince on his coins, and hence the coins themselves, as above, "regale nomisma, Philippos."

P. 10, l. 15. *The ruler of the East.*] Is this Apollo whose "golden sonne-beames" were spoken of on p. 9, and who is invoked on p. 12, l. 19?

P. 10, l. 18. *Gold is approv'd.*] Whitney's Emblems, p. 139—

"The tooche doth trye the fine and purest goulde."

See Nares' Glossary in v. The Poet alludes to himself under the figure of the touch-stone, and implies that a "slender" reward would be "approved" by him as true metal. So in Bodenham's Belvedere, p. 55—

"Poets scant sweetly write, except they meet
With sound rewards, for sermoning so sweet."

P. 10, l. 29. *Groome.*] Here used in its wider sense, as in Lucrece, 1013,

“ Poor grooms are sightless night, kings glorious day.”

Though this word generally carries the sense of a menial, Spenser seems sometimes to have allowed it a higher meaning. In the Fairy Q. vi. viii. 27.

“ It was his owne true groome, the gentle squire;”

and in Colin Clout, 12 —

“ One of those groomes, a jolly groome was he
As ever piped on an oaten reed.”

The letter *r* has probably been inserted so that it is from the A. S. *guma*, a man; or as Horne Tooke, Pt. ii. ch. iv. thinks from *gyman curare*, so that “ it applies to the person by whom something is attended.”

P. 10, l. 29. *Of some compare.*] Worthy of comparison with others, and so of some mark and dignity. Shakspeare, V. and A. 8, “ Sweet above compare ”; Lucrece, 40, “ Braving compare ”; and in Troilus, iii. ii. 182,

“ When their rhymes
Full of protest, or oath, and big compare,
Want similes, truth tired of iteration—
Yet after all comparisons of truth,
As ‘ True as Troilus ’ shall crown up the verse.”

The word is found in other writers of the period, and is used by Milton, P. L. i. 588, and four other passages, by Waller, and by Suckling.

P. 11, l. 3. *Anger.*] Is here eagerness, excitement. For the history of the word see “ Jest and Earnest,” by Sir G. W. Dasent, ii. pp. 90-92.

P. 11, l. 7. *In pride.*] That is, in praise or exaltation of.

P. 11, l. 15. *Heisell wan.*] Is hazel wand. Wan is for wand, as on p. 13, growne for ground; and p. 20, tex for text. The simile was possibly suggested by Marlowe’s line, H. and L. p. 8, “ His body was as straight as Circe’s wand.” See Baring-Gould’s Curious Myths of Middle Ages, 1st ser. p. 78, where there is an engraving of a *straight* divining rod; and Brand’s Pop. Ant. iii. 176, ed. Knight, 1841, where a passage from Ammianus Marcellinus is quoted about the Alani, “ Futura miro præsagiunt modo: nam *rectiores* virgas vimineas colligentes,” &c.

P. 11, l. 17. *Checkt.*] So Marlowe, H. and L. p. 30, “ and with his hoves checks the submissive ground.”

P. 11, l. 22. *Sort.*] Go forth. Fr. sortir; Lat. sortiri, separate, divide by lot, go

out, cf. *partiri*, to depart and to part. Brachet, Fr. Etym. Dict. Littré dissents from this, and traces it to Lat. *surgere*, to rise through the form *surrectire*. The verb occurs in Bacon's Essays, vii. 35, xxvii. 48, "sorteth to discord"—"to inconvenience." On the former Dr. Abbott notes, "It turns out, from Lat. *sors*, a lot that is drawn or shaken out of a helmet." But in a note to Essay xxii. 120, he seems to approve Littré's derivation.

P. 11, l. 27. *Many a prettie story.*] A few names, instead of general allusions, would have removed the obscurity of the following lines.

P. 11, l. 29. *Men transformed to Apes.*] See Ovid. Met. xiv. 90—100, where he narrates how Jupiter transformed the Cercopes for their perjury into Apes.

P. 11, l. 30. *Fiends made Angels, &c.*] If the Poet intended any reference to Scripture, he may have had in view these passages, 2 Cor. xi. 14, "For Satan himself is transformed into an angel of light." And St. Jude, 6, "And the angels which kept not their first estate, but left their own habitation, he hath reserved in everlasting chains under darkness unto the judgment of the great day."

P. 11, l. 32. *How Schollers fauorites waxe ouer poore.*] That is Poets, or Patrons. If the former it may refer to Marlowe, H. and L. p. 20—24, who has a myth that Mercury in order to gratify his mistress having stolen some nectar from Hebe, was thrust from heaven, but by help of Cupid and the Destinies, dethroned Jove for a time, till becoming faithless to the Destinies they restored Jove, and with regard to himself as a punishment, they added this—

"That he and poverty should always kiss,
And to this day is every scholar poor,
Gross gold from them runs headlong to the boor."

He may, however, have used "favourites" in the sense of "favourers" "patrons" as on p. 4 he possibly does, and thus be lamenting their inability or unwillingness to reward adequately.

P. 12, l. 2. *Too too.*] This reduplicated form, common to the writers of that day, occurs several times. See pp. 17, 18.

P. 12, l. 4. *Garded coats.*] In *The Arte of Logique* by Thomas Wilson, ed. 1552, p. 92. "Suche a man weareth a livery coote garded with velvet, and all the yeoman sarvantes have but plain coates, ergo he is one of the

gentlemen." Rider in his English-Latin Dictionary, Oxon. 1589, has "A garde, hemme, or welt of a garment, fimbria, lacinia, limbus, instita." Marston, Scourge of Villanie, Sat. vii. 60—65.

" Would not some head,
That is'nt a'ny thing shadowes only fed,
Swear, I'nt a'ny thing maske coat, yon garded man,
Were I'nt a'ny thing ber Cato Utican?
Wh'nt a'ny thing i' judgements sight uncase,
He'nt a'ny thing whose age, old gards, browne fox-fur face."

P. 12, l. 5. *Parramore*.] Probably be-
"par amour I l'nt a'ny thing" which Tyrwhitt notes, "From hence
paramour or par-
a mistress." A
Eng. Lat. Dict it by *amasius* and *amasia*), while it has now
acquired a bad
signification Edwards here applies it in its most exalted
1593 included on those friend Gabriel Harvey had previously in
Supererogation, "Meanwhile it hath pleased soome sweete wittes of
my acquaintaun-
and the Muses (enterteyned for their *Paramours*) to reacquite Sonnets
with Sonnets, and to snibb the Thrasonicall rimester with Angelical
meeter," &c. Spenser also himself uses it with a similar meaning in his
F. Q. ii. ix. 34.

P. 12, l. 9, 10.] This s-
Clout, 180-184

" gan to l'nt a'ny thing great lyking to my lore,
and great dislyking to my lucklesse lot,
at banisht had my selfe, like wight forlore,
to that waste, where I was quite forgot."

Todd, in his Life of Spenser, mentions no publication after *Daphnaida*, in 1592, till *Colin Clout*, which he assigns to Dec. 1594 or 1595. See pp. lxxxvii and xcvi. This reference to Spenser's temporary silence is valuable, and confirms Todd's opinion of the later date of *Colin Clout*.

P. 12, l. 11. *Arcadian knight*.] Sir Philip Sidney.
P. 12, l. 13. *And you that tread the pathes*.] Many of these poets are enumerated by Spenser in his *Colin Clout*, 380-454.

P. 12, l. 27. *Never yet cut.*] So Marlowe says of Leander, p. 7:

“His dangling tresses that were never shorn.”

P. 12, l. 30. *Apes die by culling.*] See Whitney's Emblems, 1586, p. 188.

“With kindenes, lo, the Ape doth kill
Through clasping harde, and lull
lpe,
mes.”

T. Bancroft, *Heroical Lover*, 1658, p. 8, speaking of Aselgeia,

“Some of them, as Apes the
She by embracing kill
ee Ovi

J. Lyly, *Euphues and his* the *Cerc* 215 (ed. Arber), in the
Epistle Dedicatory,—“Lest I
cullung it.” The ultimate authori
“Simiarum generi præcipua erga tetum
mansuefactæ intra domos peperere, o
gaudent, gratulationem intelligentibus
complectendo necant.” As Philemon H
apes are wondrous fond of their little ones,
within house will carry them in their armes all
brought them into the world, keep a shewing c
they take pleasure to have them dandled by c
tooke knowledge that folke joyed for their safe
culling and hugging of them they keep that in the end with very clasping
and clipping they kill them many times.” O
Cynegetica, ii. 605—611, asserts that the apes b
of which they love, and the other they dislike, wh
to death. “αὐτὸς δ' ἀγκαλίδεσσιν ἑὼν τέθνηκε τ
ν.” This seems also
in some degree to have been the notion of Æsop:
and her two young Ones, of one of which she wa
she disregarded and slighted the other.

P. 13, l. 1. *Revying.*] Outwagering, outbidding, exceeding. Ben Jonson has
“Slight here's a triek vied and revied!” *Every Man in his Humour*, iv.
1, on which Gifford notes (vol. i. 106), “To *vie* was to hazard, to put
down, a certain sum upon a hand of cards; to *revie* was to cover it with a
larger sum, by which the challenged became the challenger, and was to
be *revied* in his turn with a proportionate increase of stake. This vying

and revying continued till one of the party lost courage, and gave up the whole, or obtained for a stipulated sum a discovery of his antagonist's cards; when the best hand swept the table. The term was in use at many games." To vie is derived by Wedgwood from It. *invitare*. Prov. *envidar, enviar*. Fr. *envier*, to invite or propose to throw for certain stakes; and *renvier* to revie from *reinvitare* is in Brachet's Etymol. Dict. H. Coleridge (Gloss. XIIIth Cent.) adopts the view of Burguy (*Grammaire de la Langue D'Oil*, 1856), who connects it with *avoier, voie, via*, to urge on the way; which is the explanation in Richardson's Dict. A very different origin is suggested by Cockayne in his work "Spoon and Sparrow," No. 438, p. 110, where Vie is said to be identical with Fight. Both words vie and revie occur in Drayton's *Muses Elysium Nymphal*, ii. near the end. "LIROPE. Vie and revie like chapmen proffered."

P. 13, l. 4. *Growne*.] For ground, as wan for wand.

P. 13, l. 7. *Gemme*.] This being derived from *gemma* (i.e. *gen-ima* shortened into *gemma*, from *geno, gigno*, to produce) a bud, is applied to pearls and such precious stones as are distinguished by roundness of form, and like buds—though Wedgwood, less probably, connects it with "ON. *gimlir*, splendour; *gim-stein* or shining stone, from *gima*, for *glima*, to shine." Aurora's gems, the dew-drops, combine both notions for round as pearls they are also "gems of purest ray serene." In the juxtaposition here of "many a prettie gemme, And flowers sweete as May," Edwards has anticipated Shakspeare, in whose xxi. sonnet, 6, 7, they are introduced

"With sun and moon, with earth and sea's rich gems,
With April's first-born flowers."

P. 13, l. 14. *Pan his Syrinx*.] See Ovid *Met.* i. 689—712.

P. 13, l. 14. *Joves Io*.] Ovid *Met.* i. 587, *sqq.*

P. 13, l. 15. *Semele*.] Ovid *Met.* iii. 256, *sqq.*

P. 13, l. 15. *Arcadian Nymphes disport*.] Calisto. See Ovid *Met.* ii. 401, *sqq.* Who calls her *Virgo Nonaerina*, 409, and *Parrhasis*, 460.

P. 13, l. 20. *Ruffe-beard*.] Barnfield, *R.*, *Affectionate Shepheard*, 2nd day, vii. p. 19, Roxb. Club ed. has, "He give thee fine *ruffe-footed* Doves to keepe."

P. 13, l. 23. *Riotouse*.] Wild, unchecked. Generally of persons. Chaucer, *C. T.* 4406, "so fareth it by a riotous servant." Riot is either from Fr. *rioter*, a dim. from *rire, ridere*, excess of laughter; or, as Diez, ii. 402, thinks, from ahd. *riban, reiben*, to rub; Kilian has "*Ravotten*" *tumultuari*, Angl. riot'.

P. 13, l. 26. *Taint.*] “Our old writers seem to use this word as equivalent to touch, or touch lightly,” Richardson. Berner’s Froissart, ii. c. 168, “The ii course they *tainted* eche other on ye helmes and passed by.” Gascoigne’s Works, i. 333:—

“Bothe coucht their launces full agaynst the face,
But heaven it nolde that there they should them *teinte*.”

It seems to be a recognised term in tilting, as in Ben Jonson, ii. 55, “He will taint a staff well at tilt;” and in Massinger, ii. 293, on each of which passages Gifford has a note.

P. 13, l. 32. *Prickt.*] Gower, Conf. Amant. i. 110:—

“And some gone, and some ride,
And some prick her horse aside,
And bridle hem now in now oute.”

So Milton, P. L. ii. 535-6:—

“Before each van Prick forth the aery knights, and couch their spears.”

P. 14, l. 5. *Aoris.*] This is apparently an instance of Edwards’ having made use of Cooper’s Thesaurus, as in the Dict. Hist. appended to it occurs, “Aoris the sonne of Aras a great hunter and warrior.” This hero is mentioned by Pausanias, ii. 12, 5: “Αραντος δὲ υἱὸς Ἀορις, καὶ θυγάτηρ ἐγένετο Ἀραιθυραία τούτους φασὶ Φλιάσιοι θηράσαι τε ἐμπείρους γενέσθαι, καὶ τὰ ἐς πόλεμον ἀνδρείους. Eustathius also, on Il. ii. 571, in which line Ἀραιθυραία is reckoned among the territories of Agamemnon, having been so named by Aoris in memory of his sister, who died before him, says τούτους Φλιάσιοι θηρατὰς φασὶ καὶ πολεμικούς.

P. 14, l. 12. *Deadfully.*] I find no mention of this word in the Dictionaries. Deathful (Pope), Deathfulness (Jeremy Taylor) are given.

P. 14, l. 13. *Aie me.*] This common interjection is satirically alluded to by Drayton in Sonnet I. To the Reader of his Poems (vol. iv. p. xviii. in Chalmers’ ed. of Poets; p. 441, Drayton’s Poems, Roxb. Club, ed. 1856):

“Love from mine eye a tear shall never wring,
Nor in *ah-meas* my whining sonnets drest,
(A libertine) fantastickely I sing.

P. 14, l. 14. *Shot a dart.*] Marlowe, H. and L. p. 14, “shot a shaft.”

P. 14, l. 16. *Madrigals.*] From mandra, a sheepfold, and originally a shepherd's song, so used with propriety by Milton, *Comus*, 495.

“2nd Brother. O brother, 'tis my father's shepherd, sure.
Elder Brother. Thyrsis? whose artful strains have oft delay'd
The meddling brook to hear his madrigal.

and in Marlowe's immortal *Passionate Shepherd's Song*:

“By shallow rivers to whose falls
Melodious birds sing madrigals.”

Edwards therefore uses the term appropriately here for Aurora's passionate songs, though “dolefull in tune,” as Dryden, *Art of Poetry*, c. 2, would allow:

“The madrigal may softer passions move,
And breathe the tender ecstasie of love.”

P. 14, l. 17. *Heaven's Lampe, Phœbus.*] Shakspeare, *V. and A.* 860-2:

“O thou clear god, and patron of all light,
From whom each lamp and shining star doth borrow
The beauteous influence that makes him bright.”

“So when heavens lamp that rules the genial day.”—S. Duck, *The Shunamite*.

The ancient poets, however, had already led the way:

“Forsitan et roseâ sol alte lampade lucens.”—Lucretius, v. 608.

and before him, Sophocles makes *Antigone* lament,

οἶκ' ἔτι μοι τόδε λαμπάδος ἱερὸν ὄμμα
θεμὺς ὄρᾶν ταλαίνα.—879, 880.

P. 14, l. 21. *Yvorie streame.*] White as the foam—that is like ivory—where a stream makes passage for itself through the rocks.

P. 14, l. 27. *For love is pitillesse.*] Compare Marlowe, *H. and L.* p. 36:—

“Love is not full of pity, as men say,
But deaf and cruel where he means to prey.”

P. 14, l. 32. *Venom'd spear.*] Deadly as if poison'd. Shakspeare uses the phrase metaphorically, *K. Richard II.* i. 1, 171:—

“Pierced to the soul with slander's venom'd spear.”

P. 15, l. 1. *Gashly.*] A word peculiar to Edwards. Quarles has the adjective, *gashful*; whence might come *gashfully*, and perhaps *gashly* has that sense. Or may it be a misreading for *ghastly*? Shakspeare, *2 Henry IV.* ii. 4,

212, has "ghastly, gaping wounds"; and Milton P. L. vi. 368, "ghastly wounds." Shakspeare also uses ghastly adverbially, 2 Hen. VI. iii. 2, 170, "staring full *ghastly* like a strangled man."

P. 15, l. 3. *Bleeding-ripe*.] Nares in v. ripe, "In a state ready for any particular act; as *reeling-ripe* in a state of intoxication fit for reeling," as in the Tempest, v. 1, 279, "And Trinculo is reeling-ripe." He instances "crying-ripe," "smarting-ripe"; to which add from N. Breton, "Fortunes of Two Princes," p. 25, col. 2, 14 (ed. Grosart), "her eyes weeping-ripe."

P. 15, l. 4. *Pel mel*.] Promiscuously, confusedly. It is found several times in Shaksp., in Hudibras, i. 3, 506; and in Milton's Prose Works, North's Plutarch, and Bishop Hall. It is from the French "*Pêle-mêle*, formerly *pesle-mesle*, properly to move (*mêler*) with a shovel (*pelle*)."
Brachet and Skeat Etymol. Dict. This may be; but the explanation in Wedgwood is simpler, "Formed by a rhyming supplement to *mesler*, to mix. Written *mesle-pesle* in Chron. des Ducs de Normandie, 2, 4432."

P. 15, l. 7. *Seas of blisse*.] A frequent metaphor in Shakspeare. "This great sea of joys," Per. v. 1, 194. "A sea of glory," Hen. VIII. iii. 2, 360 "Sea of troubles," Ham. iii. 1, 59. Lucrece "drenched in a sea of tears," 1100.

P. 15, l. 8. *But what is victorie where no praise is?*] Compare Spenser, Teares of the Muses, 451-6.

" Or who would ever care to doo brave deed,
Or strive in vertue others to excell ;
If none should yeeld him his deservèd meed,
Due praise, that is the spur of doing well ?
For if good were not praisèd more than ill,
None would choose goodnes of his own freewill."

P. 15, l. 15. *Pestering*.] By the older etymologists, pester was connected with pestis, with the sense of infecting, corrupting; as in French, empester, and Italian, impestare, which would suit this passage, and one in Shakspeare, Macbeth v. 2, 23, "Who then shall blame his pester'd senses?" But the more general meaning is to encumber, and this is traced by

modern Philologists, who deny any connection with *pestis*, to *empetrer*, to hobble a horse while he feeds afield, from the medieval Latin, *pastorium*, a clog for horses. See Skeat, Wedgwood, and Brachet, *sub voce*. Also, Trench, *Select Glossary*.

P. 15, l. 18.] Compare Shakspeare, *Macbeth*, iv. 3, 209-10.

“Give sorrow words: the grief that does not speak
Whispers the o’erfraught heart and bids it break.”

Tit. And. ii. 4, 36:

“Sorrow concealèd, like an oven stopp’d,
Doth burn the heart to cinders where it is.”

V. and A. 329, 330; and the stanza that follows:

“For lovers say the heart hath treble wrong
When it is barr’d the aidance of the tongue.”

“An oven that is stopp’d, or river stay’d,
Burneth more hotly, swelleth with more rage:
So of concealèd sorrow may be said:
Free vent of words love’s fire doth assuage;

But when the heart’s attorney once is mute
The client breaks, as desperate in his suit.”

The coincidence of the comparison of “concealed sorrow” to “an oven stopp’d,” in these two passages, does not seem to have been pointed out, and may be an argument in favor of Shakspeare having had at least a hand in the composition of the play.

P. 15, l. 26. *Gag-toothed.*] Having projecting teeth, or tusks. Wedgwood has “ON. *gagr*, prominent.” The epithet was applied to Tom Nash by Gabriel Harvey in *Pierce’s Supererogation*, Lond. 1593, p. xiii. “I’le lead the gag-tooth’d fopp a newfounde daunce,” and on p. 142, “Take heede of the man whom Nature hath marked with a gag-tooth; Art furnished with a gag-tongue; and Exercise armed with a gag-penne; as cruell and murderous weapons as ever drewe bloud.” Nares in v. quotes instances from Nash, *Pierce Penillesse* (p. 31, ed. 1842), and from *The Return from Parnassus*, i. 2 (vol. iii. 217, Hawkins’ Drama, Oxf. 1773). It is mentioned in the life of Dr. Peter Heylyn § 7. (p. xxxiii. ed. 1849, by Eccl. Hist. Soc.) “that in his family one of them ever had a gag-tooth, and the same was a notable omen of good fortune.” So among the heroes of Romance the

sixth son of Melusine was marked by such a tooth. Melusine par Jean d'Arras, p. 117, ed. Paris, 1854: "Melusine enfanta le siziesme enfant qui fut ung fils, il eut nommé Geaffroy, et au naistre il apporta sur terre ung grand dent qui lui sailloit de la bouche plus d'ung pouce, nommé Geaffroy au grand dent." In the Romance of Parthenay (E. E. T. S. 1866, p. 49) it is thus described;

"Gaffrey with great toth Afterwarde she bare,
Which growyn in mouth A wonder toth hade,
Which without issued pasing gret and square."

P. 15, l. 28. *Rave.*] Rage, from rabies madness. The lion's raving is accompanied by his roaring which "duld the heavens."

P. 15, l. 29. *Lizard.*] Apparently a misreading for Libbard. G. Harvey in Pierce's Superogation, 1593, p. 169, "The Oxe and the Asse are good fellowes; the Libbard and the Foxe queint wisardes." Shakspeare L. L. L. v. 2, 551, "With libbards head on knee." See especially Harrison's England in Shakspeare's Youth, New Sh. Soc. ed. Book iii. chap. iv. p. 27, of Savage Beasts and Vermin: "King Henrie the first of England, who disdainig (as he termed them) to follow or pursue cowardes, cherished of set purpose sundrie kinds of wild beasts (as bears, libards, ounces, lions) at Woodstocke and one or two other places in England, which he walled about with hard stone, and where he would often fight with some one of them hand to hand, when they did turne againe and make any raise upon him."

P. 16, l. 1.] Compare Willobie's Avisas, Cant. lii. 6, p. 104, ed. Grosart 1880:

"Besides you know I am a wife
Not free but bound by plighted oath."

Shakspeare Sonnet, clii. 3, "In act thy bed-vow broke."

P. 16, l. 3. *Her who I honour.*] For, *whom*. On this see Abbot's Shakesperian Grammar, 1875, § 204, "The inflection of *who* is frequently neglected."

"Who I myself struck down." Macbeth, iii. 1, 123.

P. 16, l. 8.] Willobie's Avisas, Cant. lii. "How can you than Love her that yeelds to every man?"

P. 16, l. 18.] Compare Shakspeare, Sonnet xli. 7, 8:

“ And when a woman woos, what woman’s son
Will sourly leave her till she have prevailed?”

P. 16, l. 21.] Compare Marlowe, H. and L. p. 15:

“ Then treasure is abus’d
When misers keep it; being put to loan,
In time it will return us two for one.”

Advantage is profit; Shakspeare, Sonnet lxxxviii. 11, 12:

“ The injuries that to myself I do
Doing thee vantage, double-vantage me.”

The word should be written *avantage*, without the *d*. It is so in the Prompt. Parvulorum. From the Low Lat. *ab ante*.

P. 16, l. 23. *Untewed*.] Nares quotes from Lyly’s *Endymion*, ii. 2, “ I will encounter that blacke and cruell enemie that beareth rough and *untew’d* locks, &c.” To *tew* is to dress leather, or comb hemp.

P. 16, l. 26. *Bandes*.] Bonds, written obligations to pay a certain sum, securities. So used in Shakspeare, *Com. of Errors*, iv. 2, 49, “ Was he arrested on a band?”

P. 16, l. 27. *Sacred throne*.] Compare Milton, *P. L.* iv. 29, 30:

“ — The full-blazing sun
Which now sat high in his meridian tower.”

Lucan, ix. 528, 9, has “ *nil obstat Phœbo quum cardine summo
Stat librata dies.*”

Spenser, in his Translation of Virgil’s *Gnat*, 156, 7:

“ Hyperion throwing forth his beames full hott,
Into the highest top of heaven gan shine.”

P. 16, l. 32. *Folding billows*.] This is a bold metaphor as applied to curls, the word denoting large swelling waves, as in *Pericles* iii 145, 6, “ But sea room, an the brine and cloudy billow kiss the moon, I care not.” In the old lines of the *Beggar’s Daughter of Bednall Green*, the metaphor is expressed by the verb “ His reverend lockes In comely curles did wave.”

P. 17, l. 8, 9. *Pilgrim – tels his case.*] Lucrece, 790, 1.

“ And fellowship in woe doth woe assuage ;
As palmers chat makes short their pilgrimage.”

P. 17, l. 15. *Girted-neately.*] So in p. 22. “ She *neatly* covers, and her *ungirt* gowne.” Neately here seems closely. Neat is pure, without mixture or flaw, and so, close. In this way Drayton says of Warner (Epistle to Reynolds, p. 399, Ed. Chalmers’ Poets):

“ Then Warner tho’ his lines were not so trimm’d
Nor yet his poem so exactly limn’d
And *neatly* jointed.”

P. 17, l. 19. *Faire Cytherea.*] Spenser, Teares of the Muses, Erato, 397:

“ Faire Cytheree, the mother of Delight.”

And Chaucer, before him, Assemble of Foules, 113:

“ Thou Citherea, blissfull Ladie swete.”

P. 17, l. 22. *And hence it was Jove plucked of his vale.*] This is obscure. Is the meaning of the whole passage as follows: That Love at first had only a veil before his eyes, which Jove plucked off in this instance that Love, seeing how pale Aurora was, might pity her distress, and might also note Jove’s wrath at Love’s treatment of her; but that when Love scornfully refused help, Jove inflicted perpetual blindness on him, a veil irremovable. See Bacon de Sapientia Veterum xvii. for his interpretation of Love’s blindness.

P. 17, l. 29. *Wegg.*] That is, wag. A frequent term in Shakspeare and other writers contemporary with Edwards. J. Dickenson, Arisbas, pp. 54, 64, 72. Sylvester Urania, stanza 7.

“ Then (gladly) thought I the Wagg-son to sing Of wanton Venus.”

P. 17, l. 31. *One.*] For on, indicating progression as in “ say on,” “ play on,” and intimating here that the chat was near its end.

P. 18, l. 3. *Sisiphus.*] See Whitney’s Emblems, p. 215.

“ Loe Sisiphus, that roles the restlesse stone
To toppe of hill, with endlesse toile and paine;
Which beinge there, it tumbleth doune alone.”

P. 18, l. 7. *Misse.*] Used actively here to cause his constancie to fail.

P. 18, l. 10.] Compare Willobie's *Avisa*, cant. xxi. xxvii. and xxviii.

“ Know you some wives use more then one ?
Go backe to them for here are none.”

P. 18, l. 11. *As now.*] Often used in Chaucer and earlier writers for “ as regards now,” “ for the present.” Chaucer, *Knight's Tale*, 27,

“ But at that thing I must as now forbere.”

See Abbot, *Shaksp. Grammar*, 114.

P. 18, l. 12. *Marchant Weede.*] This word is used by Shakspeare and Milton in both numbers, but more commonly in the plural. Milton, *Comus*, 189.

“ Like a sad votarist in palmer's *weed*.”

and in the plural “ take the *weeds* and likeness of a swain.” Ibid. 84.

A.S. wæd, clothing, garment.

P. 18, l. 14. *Plede tediously on love.*] At length, laboriously. *On* is for *of* in the sense of “ about.”

P. 18, l. 16. *Promise rewardes.*] Shakspeare, *Two G. of Verona*, iii. 1, 89.

“ Win her with gifts, if she respect not words:
Dumb jewels often in their silent kind
More than quick words do move a woman's mind.”

The Northern Mother's Blessing, p. 166. Sir Plasidas, &c. Roxb. Club. ed.

“ Men with their gifts wemen oregone
Gif they of herts be herd as stone:
Bounden is he or shee
That gifts takis securely,
My lene dere child.”

P. 18, l. 19. *Drowned in a sea.*] Before, p. 17—“ bathes himself in seas of bliss.”

P. 18, l. 28. *Just Radamanth.*] Homer, *Od.* xi. 568 ; and Dante, *Inferno*, v. represent Minos as having the powers here assigned to Radamanthus, after Virgil, *Æn.* vi. 566,

“ Gnosius hæc Radamanthus habet, durissima regna,
Castigatque, auditque dolos, subigitque fateri.”

Edwards perhaps was influenced by G. Gascoigne, who in the “ Adven-

tures of Master F. J." introduces Radamanthus in council with his senators about some new form of punishment. Vol. i. p. 454, ed. Hazlitt.

P. 18, l. 29. *For Woemen.*] After referring to the punishment of the Danaides "with their bottomlesse tubs," he probably adds to Virgil's "radiisque rotarum districti pendent (*Æn.* vi. 616), the notion of "tearing off their flesh" from the Martyrdom of S. Catherine. This blending things sacred and profane, without any regard to times, is common enough.

P. 19, l. 9. *Lake.*] This is put for Tartarus, over which Proserpina, "The Queene of Hell" (Spenser, *Virgil's Gnat*, 462), bears rule. So in the *F. Q.* i. viii. 46, "Bred in the squalid lakes of Tartarie," and in *Æn.* vi. 393, Charon says

"Nec vero Alciden me sum lætatus euntem
Accepisse lacu."

P. 19, l. 12. *Elysium-plaine.*] Was the word "Elysian" not yet introduced? Massinger's *Virgin Martyr*, first printed in 1622, is the earliest authority cited for it in Richardson's *Dictionary*. Shakspeare has *Elysium* several times, but always as a substantive.

P. 19, l. 13. *This Center.*] This term is applied (1) to the earth as being, according to the Ptolemaic system, the centre round which the planets move:

"The heavens themselves, the planets, and this center
Observe degree, priority, and place." *Tr. and Cress.* i. iii. 84.

"I'll fetch from hel stern words to shake the centre." *Nicholson's Acolastus*, 257.

(2) Figuratively to the soul, opposed to the body:

"Affection, thy intention stabs the center." *Wint. T.* i. 2, 138.

"Poor soul, the center of my sinful earth." *Sonnet*, cxlvi. 1.

"Can I go forward when my heart is here?"

Turn back, dull earth, and find thy center out." *R. and J.* ii. 1, 1.

The meaning of the whole line is not very clear. If "this center" be understood of "this world," may it mean that after his death the world will have no object for its disdain to feed on, being "barren of repast?" or, if "this center" be taken for "his soul, or heart," may it mean that he, having no object (since Procris has slain him by her faithlessness) for

his heart to rest on (being "barren of repast"), may now devote himself to Proserpine, and "honor her eternall with his ghost."

In either, or any, case the phrase "barren of repast" may be illustrated by the Shaksperian expression in Hamlet:

"As if increase of appetite had grown
By what it fed on"; i. 2, 144.

P. 19, l. 14. *Ghost.*] For the Homeric notion as to the disembodied spirit in the realms of Proserpina, see Od. xi. 218—222.

P. 19, l. 15. *Which said.*] So in Shakspeare. "Which perform'd, the choir Together sung 'Te Deum.'" Hen. VIII. iv. 1, 90.

On this construction, see Abbott's Shaksp. Gram. 376.

Banisht.] For the feelings excited by banishment, see Romeo and Juliet, iii. 3, and Weever, in the Life and Death of Sir John Oldcastle—

"Here Cobham lives, oh do not say he lives,
But dying lives, or living howerly dies,
A living death exilement alwaies gives
A banisht man still on his death-bed lies."

Sir Placidus, &c. Roxb. Club ed. p. 231.

Even other creatures are actuated by similar feelings. Du Bartas says that certain kinds of fish—

"Cannot their countreys tender love wipe out
Of their remembrance; but they needs will home
In th' ireful Ocean to go seek their tomb."

Sylvester's Du Bartas, the Fift Day of the First Week, p. 118, ed. 4to. 1611; p. 40, ed. fol. 1641.

The whole passage is worth consulting:

There are instances of the exiled braving death to see their own land again. Somewhat of the same kind is the "Maladie du pays," or Nostalgia. See Ovid, Tristia, and Epist. Ex Ponto, passim. Keble, Prælect. Poet. p. 20

P. 19, l. 19. *The tombe.*] Petties Pallace, in Cephalus and Procris, T. i. verso, "as in goodly sumptuous sepulchres rotten bones are rife, even so fairest words are ever fullest of falsehood." Pierce Penilesse, p. 90, ed. 1842, "our English peacockes, that painting themselves with Church spoyles, like mighty mens sepulchers, have nothing but atheisme, schisme, hypo-

crisie, and vainglory, like rotten bones lurking within them." All derived from St. Matthew, xxiii. 27. It must be noticed that Tyndale's version 1534 and the Geneva 1557 render *τάφοι* "tombs," Wiclif and others, "sepulchres," so that we may infer that Edwards used one of the former translations.

P. 19, l. 20.] On deceitful lovers see Gower, Conf. Amant, book i. vol. i. pp. 64, 65, ed. Pauli. Lond. 1857.

P. 19, l. 31.] Compare Marlowe, H. and L. p. 22,

— "She wanting no excuse
To feed him with delays, as women use."

and p. 36,

"Treason was in her thought,
And cunningly to yield herself she sought.
Seeming not won, yet soon she was at length:
In such wars women use but half their strength."

Ovid, Amores, i. v. 15, 16:

"Quumque ita pugnaret tanquam quæ vincere nollet,
Victa est non ægrè proditione suâ."

P. 20, l. 5.] Compare Marlowe, H. and L. p. 33:

"Tis wisdom to give much: a gift prevails
When deep-persnading oratory fails."

Nicholson, Acolastus, 340:

"And womens' hearts with heapes of giftes are wonne."

Willobie's Avisa, Cant. xlvii. p. 96, ed. Grosart, 1880:

"Apply her still with dyvers thinges,
(For giftes the wysest will deceave)
Sometymes with gold, sometymes with ringes,
No tyme nor fit occasion leave,
Though coy at first she seeme, and wielde,
These toyes in tyme will make her yelde."

P. 20, l. 10. *Æsopian Snakes.*] This fable is versified and applied by G. Gascoigne (1572).

“ Amongst olde written tales this one I bear in mind,
 A simple soule much like my selfe dyd once a serpent find ;
 Which (almost dead for colde) lay moyling in the myre,
 When he for pittie tooke it up, and brought it to the fyre.
 No sooner was the snake recurèd of hir grieffe,
 But straight shee sought to hurt the man that lent hir such reliefe.”

Flowers, p. 94, ed. Hazlitt.

If the dates assigned by Malone and Furnival be correct, Shakspeare's allusions to this fable would just precede the publication of *Cephalus and Procris*, 2 Hen. VI.

“ I fear me you but warm the starvèd snake,
 Who, cherish'd in your breasts, will sting your hearts.”—iii. 1, 343.

Rich. II.

“ Snakes in my heart blood warm'd that sting my heart.—iii. 2, 129.

Nicholson, in his *Acolastus* (1600), speaking of England, has,

“ Frost-bitten snakes, the Lord tooke pittie on us,” &c.—49.
 “ But, Serpent like, we sting his blessed name,” &c.—67.

See, also, “ Shakspeare and the Emblem Writers.” by H. Green. Lond. 1870, p. 197-9.

P. 20, l. 17. *Tex.*] For text ; as wan for wand, growne for ground.

P. 20, l. 17. *Middle Earth.*] The terrestrial world, as the middle habitation between heaven and hell ; A. S. middan-eard, and middan-geard. Icel. miðgarðr. Gower Conf. Am. i. 153: “ Adam for pride lost his prise In middel-erth.” Once only in Shakspeare: “ I smell a man of middle earth.” M. W. W. v. 5, 84.

Merrymentes.] “ A hybrid word, having a French suffix, whether the root be the A.S. mery, merry ; or Celtic mir, to play.” It is a favorite word with Spencer, *e.g.* F. Q. ii. 5, 32: “ Their wanton follies and light merriments;” and with Shakspeare also. The line here indicates a state of hysterical passion.

P. 20, l. 29. *Remotive.*] A word of the poet's own, of which I find no mention in dictionaries. It expresses the “ *varium et mutabile semper Fœmina* ”

of Virgil, *Æn.* iv. 569, whose description of Dido's mental perturbation may be compared with this.

P. 20, l. 30. *Chauntecleere.*] Chaucer C. T. 14855, in Nuns Prests T. 29, seems the first authority for this name. Barnfield, 1595, in his *Cassandra*, p. 127, ed. Roxb. Club, has

“ Now had the poore-mans Clock, shrill Chauntecleare
Twice given notice of the morns approach.”

where the same phrase occurs as in Edwards, “ gave notice.” Had either seen the others poem?

In Sylvester's *Du Bartas* (Third Day of Second Week, The Vocation, p. 395, ed. 4^{to} 1611, p. 149, ed. fol. 1641)

“ Cease, sweete Chante-cleere
To bid good morrow to the morning heer.”

In the Fift Day of the First Week (p. 137 4^{to}, p. 46 fol.) he writes—

“ The peasants trusty clock,
True morning watch, Auroras trumpeter.”

Like Hamlet's

“ The cock that is the trumpet to the morn.” i. 1, 150.

And like Barnfield's “ poore-mans clock” See Whitney's *Emblems*, 120.

P. 20, l. 31. *Bewray.*] Properly to accuse—but in a more general sense to disclose, discover, as in S. Matth. xxvi. 73, “ Thy speech bewrayeth thee,” (*δηλον σε ποιει*), common from Chaucer, C. T. 6529 onwards. Douce, “ *Illustrations of Shakspeare*,” ii. 26, notes that it has been confounded with *betray*; as is also indicated in *The Bible Word-Book* by Eastwood and Wright, 1866.

P. 21, l. 5, 6. *Caves whose sound, &c.*] Compare, Gascoigne i. 116, who has

“ And when the stony walls have oft renewed
My piteous plaints with ecchoes of remorse.”

and V. and A. 829—831.

The construction is irregular. Perhaps it should be “ whose sound—” like the aposiopesis in Virgil, *Æn.* i. 135; “ quos ego—sed motos præstat, &c.”, or it has, like many Shaksperian sentences, the construction changed by change of thought; or for clearness; or is an instance of the noun absolute. See for these, Abbott's *Shaksp. Gram.* 415, 416, 417.

P. 21, l. 9. *Fits the grove with.*] See Schmidt's Shaksp. Lexicon in "fit. verb. 1. f." for instances of this phrase.

P. 21, l. 10. *Uncouth.*] Unknown, strange. A. S. uncuð. from cunnan, to ken, know. See Max Muller, Lectures on Science of Language, Second Series, p. 406, and note, "it became evident that the Sanskrit *nâman* stood for *gnâman*, just as *nomen* for *gnomen* (cognomen, ignominia), and was derived from a verb, *gnâ*, to know;" then in note, "Other words derived from *gnâ* are, notus, nobilis, gnarus, ignarus, ignoro, narrare (gnarigare), gnomon, I ken, I know, uncouth."

P. 21, l. 16. *Autentic.*] As of acknowledged authority. Schmidt Sh. Lex.

P. 21, l. 19. *Unprophane.*] Not in dictionary. Dryden has unprofaned.

P. 21, l. 26. *Debonary.*] This form of the adjective is unknown to lexicographers. Marlowe, H. and L. p. 17, has "So young, so gentle, and so debonair."

P. 21, l. 27. *A, Saint.*] This word was applied indiscriminately to divers characters. Shaksp. L. L. L. iv. 3, 366; v. 2, 87, "Saint Cupid." Du Bartas, Miracles of Peace, Sonnet 5, "Saint Hermes shin'd," and Nicholson, in his Acolastus, 821, has "These sinful saints." R. H. Horne, Introduction to Chaucer, modernised 1841, p. xcvi., "The reader will be wisely pleased on his first introduction to Mars the *knight*, Saint Venus, Phœbus the *chivalrous bachelor*, &c." It seems to be used for any object of affection, religious or passionate.

P. 21, l. 29, 30. Marlowe H. and L. p. 6, of Hero:

"She ware no gloves: for neither sun nor wind
Would burn or parch her handes—they were so white."

If Edwards had the notion entertained about the Elle-maids, that they are "hollow behind, like dough-troughs" (Keightley F. M. i. 140), and that they "sometimes offer the breast to those whom they would ensnare" (i. 153), there is more reason for this description.

P. 21, l. 31. *Each so officious*] Dutiful: fulfilling their purpose. Used in good sense, as in Bacon's Essays, xlii. 33, xlvi. 20, and in Par. Reg. ii. 302, "With granted leave officious I return."

The word is noticed by Trench in his "Select Glossary of English Words formerly used in senses different from their present." Here "Her breasts, like ivory globes circled with blue, a pair of maiden worlds unconquered" (Lucr. 407), those "hills of snow which her bosom bare," were for an increase of her charms, and, each of them, so fulfilled their duty and "became her so," as the swans on the rivers set off their natural beauty.

P. 21, l. 12. *Lamie*.] "Lamie be women, which beholding children, or giving to them giftes, doe alter the fourme of them; whiche children be afterwarde called Elfes, or taken with the fayrie. And some such women will sucke the bloud from children. They be also those, which be called Ladyes of the fayrie, which doe allure yong men to companie carnally with them; and after that they be consumed in the act of lecherie, they covet to devour them." Cooper's Thesaurus, Dict. Historic. From this passage Edwards probably took the name "Lamie" for the supernatural being whom he found it necessary to introduce in order to enlighten Procris as to the fraud practised on her by Cephalus at the instigation of Aurora. The name Lamia is Greek, from the root ΛAB , as in $\lambda\mu\beta\acute{\alpha}\nu\omega$, and would mean one that seizes or takes hold of, and this is appropriately applied to the bugbear with which children were frightened, "terrificæ Lamiaë." It is, however, in the character under which they were regarded in later times that one is here introduced, and with this we have been made familiar by Keats in his poem entitled "Lamia," embodying the story told by Philostratus in his Life of Apollonius of Tyana (iv. 25), condensed and translated by Robert Burton in his Anatomy of Melancholy (Part 3, sec. 2, Memb. 1, subsec. 1), and quoted by Keats at the end of his Lamia. The characteristic features of the Lamia, as described by Edwards, belong not to Greek but to northern and mediæval popular belief; *e.g.* he calls her one of the "fairie elves," "good Faerie Lady," "elvish wanton," "Lady of those pretie ones;" speaks of "her haire down trailing," "sacred haire," "dancing by moonlight," her being "at such a hight," all of which features are alluded to by Keightley as belonging to the elves and ellemaids of Scandinavia. (See his Fairy Mythology,

Lond. 1833, vol. i. pp. 135-153.) Thomas Erastus (whose views on Church discipline have made his name a bye-word) wrote a treatise de Lamiis, Basil. 1578, Amberg. 1606 ; and there is one by Molitor, de Laniis et Phitonicis Mulieribus—the name having been changed to Laniæ, “a laniando pueros.” See the Prompt. Parvulor. under “Elfe, spryte, Lamia,” and the note. Rider in his Eng. Lat. Dict. 1589, translates “a Fairie” by “Lamia.” Pierce Penilesse has a discourse on such Spirits, pp. 74—87.

P. 21, l. 32. *Doth.*] This is the southern plural in *th*: so, “hurteth,” p. 25. Shakspeare retains it in “doth,” and “hath.” Abbott, Shaksp. Gram. 332, 334. The comparison is, “Her white breasts became her as much as Swans now adorn *Thames*, or ever did *Po*.” The principle involved in it is analogous to that maintained by Byron against Bowles in the “Letter on his Strictures on Pope,” that the poetry of the ship does *not* depend on the waves, &c. on the contrary, the Ship of the Line confers its own poetry upon the Waters and heightens theirs. The poetry is at least reciprocal.”

P. 21, l. 32. *As Thames doth Swannes.*] The meaning I take to be “as Swannes doth Thames.” Leland in his “*Cygnea Cantio*,” printed in 1546, having a vignette of a “*Cygnea Pompa*,” with verses beginning—

“Aspice quâ pompâ Tamesinis fertur in undis
Isiacâ veniens Cygnus speciosus ab urbe :”

and again in the Præfatio A iii., “Tamesin nemo ignorat cygnorum et altorem et cultorem esse maximum,” bears witness to the abundance of swans in the time of Henry VIII. In the reign of Q. Mary, we have the testimony of an eye-witness, Franco Ferretti in his “*Diporti Notturni*, 1579, p. 134.” “Questo regno ha superbe cittadi et in particolare la Metropolitana Londra; la quale è celebre per la negociatione mercantile in lei maravigliosa; per gli edifitii di tempi, di palazzi, di giardini, d’hospitali, di conventi, et finalmente d’un ponte murato di molta grandezza et di artificio magistrevole: il quale traversa la larga riviera del Tamigi, vaghissima, et tutta picna di bianchi cigni come l’istessa neve. Io vi fui in tempo che’l

buon Cardinale Polo vivea, quando con tanta religione governando la faceva una seconda Roma con stupore et infinita allegrezza del mondo, hora è perfidamente heretica in tutto, et per tutto.”

For the Elizabethan period Drayton may suffice :

“ Our floods-Queene, *Thames*, for shyps and Swannes is crowned.”

Sonnet to the River Ankor. *Ideas Mirrour* (1594), *Amour* 24, ed. Roxb. Club, p. 161. Sonnet xxxii. ed. Chalmers' Poets.

“ Range all thy swannes, faire Thames, together on a ranke,
And place them duly, one by one, upon thy stately banke.”

Rowland's Song in praise of the fairest Beta. *England's Helicon* (1600), p. 27.

While later, Tho. Heywood (1637), in his “ Pleasant Dialogues and Drammas,” writes,—

“ O thou, my best lov'd Sister,
Well knowne in *Poe*, *Meander*, and *Caister*,
But best in *Thamesis*.”—p. 245 ; see also p. 243.

From a passage in Sylvester's *Du Bartas*, where he is describing his voyage to Brabant, it would seem that their chief delight must have been in the waters above London Bridge.

“ While toward the sea our (then Swan-poorer) Thames
Bare down my bark upon her ebbing streams.”

Fourth Day of First Week ; p. 100, ed. 4to, 1611 ; p. 34, ed. fol. 1641.

P. 21, l. 32. *Swans did ever Poe*.] For the transformation of Cyncus into a swan on the Eridanus, see Ovid, *Met.* ii. 367-380. Hence the association of swans with that river by poets ; as by Carew in praise of his mistress :

“ Whiter than the Silver swan That swims in Poe.”—p. 219, ed. 1651.

P. 22, l. 6. *Mock the frozen zone*.] To mock is to imitate. Shakspeare uses it of a painting, and a statue :

“ It is a pretty mocking of the life.”—*Timon*, i. 1, 35.

“ To see the life as lively mock'd as ever
Still sleep mock'd death.”—*Winter's Tale*, v. 3, 19, 20.

Here the elves dance is said to be like the creations of frostwork as seen by moonlight. This is true to nature. Du Chaillu, in the "Land of the Midnight Sun," ii. 420, has an engraving of the Elfdans, as the Swedish peasants call it, "caused by the condensed vapour, white and transparent, forming a sort of veil through which objects were visible in shadowy outline. It was like a fairy cloud. I could see through it every flower and blade of grass. People working in the fields looked like phantoms; and, though near, appeared to be far away." There was "a new phase of the phenomenon. Fairy-like figures were apparently intent on stopping my progress. The sight seemed supernatural but lovely; yet these angels were only a group of flaxen-haired maidens partly shadowed by the mist." "It seemed as if I were in another world; the whole was like a vision; I might have fancied myself in space, surrounded by the disembodied." "Farther on a gentle zephyr came, and the vapour took a thousand fantastic shapes, which at times seemed to represent human figures, and the dance of the elves began." It was in the evening, after sunset.

P. 22, l. 14. *Deaftly.*] Fitly, becomingly. From A.S. *dæfe*, *gedefe*, fit; *gedafnian*, to be fit, behove. Spenser, "They dauncen deffly." Gloss. "finely and nimbly." Shepherd's Calendar, April, 111. Shakspeare writes it *deaftly*: "thyself and office *deaftly* show."—Macb. iv. i. 68. G. Harvey, Pierce's Supererogation, 194, "Or transforme himself into all shapes more *deftly*." In this form it is now generally written.

P. 22, l. 19. *One troubled in his sleepe.*] Compare the account of Lady Macbeth, act v. i. 80:

"Infected minds
To their deaf pillows will discharge their secrets."

P. 22, l. 20. *Nothe.*] Naught, nought, nothing.

P. 22, l. 24. *Wood.*] Mad, frantic. A.S. *Wòd*. V. and A. 740:

"Life-poisoning pestilence, and frenzies wood."

P. 22, l. 26. *The Building Oake.*] "The builder oak," F. Q. i. 1. 8. "The bilder oke," Chaucer, Assembly of Fowles, 176.

P. 22, l. 27. *Rob from.*] Equivalent to "rob of." Shakspeare, Rich. II. ii. 1, 173:

"Which robs my tongue from speaking native breath."

Ceder.] Marston makes a similar application of these two trees in his Scourge of Villanie, Sat. viii. 44—48:

"O, now my ruder hand begins to quake,
To thinke what loftie cedars I must shake;
But if the canker fret the barkes of oakes,
Like humbler shrubs shall equal beare the stroaks
Of my respectlesse rude Satyrick hand."

P. 22, l. 29. *Swanly.*] This word is not in the Dictionaries.

P. 22, l. 32. *Misse.*] Loss, fault, sin. So p. 18, and on pp. 27, 29, "mis." Spenser, Shepherd's Calendar, July, 13:

"In humble dales is footing sure, the trode is not so tickle,
And though one falls through heedless hast, yet is his misse not mickle."

Shakspeare, V. and A. has,

"He saith she is immodest, blames her mis." 55.

That this is the correct reading, and not "'miss," as it is often printed and erroneously explained as "amiss," is evident from the above quotations, and the usage in Middle English, for examples of which see Strattmann in voce, as well as from its etymology, Icel. *missa*, to miss, lost, for which see Skeat in "miss" and "amiss."

P. 23, l. 1. *Alluded.*] See Narcissus, p. 38, "Of those sweete Joyes which men allude to her." *i. e.* ascribe, impute; this is a peculiar meaning of the verb.

P. 23, l. 4. *Boorded.*] Accosted, wooed. Tw. N. i. 3, 59, "You mistake, knight: 'accost' is front her, *board* her, woo her, assail her." How the word comes to have this meaning is well shown by Sir G. W. Dasent in his "Jest and Earnest," ii. 47. Board is (1) plank, (2) deck, (3) side of a ship, (4) to scale the side of a ship, or to "board"; (5) to force ones company on another, ("to board,") as Falstaff did on the Merry Wives, i. 1, 92, and Petruchio threatens, "For I will board her though she chide as loud as thunder." T. of Sh. i. 2, 92. The verb occurs again, pp. 25, 54.

P. 23, l. 8, *Leasing.*] So in Ps. iv. 2. v. 6. Lying. A. S. *Leásing*, *leásung*.

2 K

P. 23, l. 18. *Kno.*] Known.

P. 23, l. 20. *Curs.*] Used here, without a depreciatory meaning, for hounds. Sidney uses the word in both senses in the verses near the end of the Second Book of the *Arcadia*, ed. 1725, octavo, vol. i.

“I con thee thank to whom thy dogs be dear,
But commonly like curs we them intreat.” P. 410.

“Come, come my curs, 'tis late, I will go in.” P. 412.

P. 23, l. 23. *Royall.*] This refers to a hart chased by the King or Queen so far from the forest that he is unlikely to return thither of himself; whereupon proclamation is made that no person shall chase or kill him, but that he may safely return to the forest. And then ever after such a Hart is called a “Hart Royal proclaimed.” Guillim, *Heraldry*, Sect. iii. ch. xiv. p. 154, ed. 1724. Cox, *Gentleman's Recreation*, p. 3, ed. 1721. Manwood, *Forest Laws*, iv. section 5.

P. 23, l. 26. *At Stand.*] Equivalent to “at bay” or “a bay.” The state of a chase when the game is driven to extremity, and turns to face the baying and barking dogs. I have found no other instance of “at stand.”

“Make the cowards stand aloof at bay.”—1 Hen. VI. iv. 2, 52.

“He stands at bay.”—Thomson, *Autumn*, 451.

P. 23, l. 27, *A.*] For “He,” “A’ must needs.” 2 Hen. VI. iv. 2, 59. Abbott, *Shaksp Gram.* 402. Morris, *English Accidence*, 157.

P. 23, l. 29. *To kill.*] As a huntsman.

“But come the bow : now mercy goes to kill.”—L. L. L. iv. 1, 24.

P. 23, l. 32. *Sporting.*] So used in Genesis xxvi. 8. Marlowe, *Dido Q. of Carthage*, i. 40, ed. Dyce.

“Whilst they were sporting in this darksome cave.”

P. 24, l. 11.] See *Measure for Measure*, i. 5, 80 (4, 80 in older eds.)

“Go to Lord Angelo,

And let him learn to know, when maidens sue,

Men give like gods ; but when they weep and kneel,

All their petitions are as freely theirs

As they themselves would owe them.”

See also “Sir John Oldecastle,” p. 228, *Roxburghe Club ed. of Sir Placidus, &c.*

“Low kneeling donne, teares from her eies did shower :
Hard is that hart which beauty cannot soften.”

P. 24, l. 31. *The new-sprung flowers, &c.*] See Keble, *Christian Year*, 15th Sunday after Trinity; and his *Prælectiones Poet.* 1844, p. 524: "Veterum fabellarum ea sit summa, ut nemini misero accusandus sit Deus, tanquam iniquus et aversus, cui vel unica præsto sit in arbore vel graminevirente gemma."

P. 25, l. 5. *Thessalian Metra.*] Ovid, who gives the whole story of her Father, Erisichon, *Met.* viii. 739 to end, calls her only by her patronymic Triopeis (873.) She had the power from Poseidon of changing her shape, and was thus enabled to obtain repeatedly food for her father, by returning to him after she had been sold into slavery.

" Illi sua reddita forma est.

Ast ubi habere suam transformia corpora sentit,
Sæpe pater dominis Triopeida vendit. At illa
Nunc equa, nunc ales, modo bos, modo cervus, abibat,
Præbebatque suo non justa alimenta parenti." (871-5.)

Palæphatus de *Incredilibus*, 24, suggests that her beauty attracting many suitors, who made presents of divers animals to her father, she was said to transform herself into them. Lycophron, 1393, calls her *βασάρα λαμπουρίς*, a firetail vixen, whose gains arose from *πορνεία*. Tzetzes adds, that she was also a *φαρμακίς*, or sorceress, and received payment for her favours in cattle, whence the legend. He calls her *Mestra*, as does Lactantius Placidus, *Mythogr. Lat.* ii. 252, ed. Muncker, Amst. 1681. Palæphatus has both forms. Antoninus Liberalis, 17, calls her *Hyper-mestra*. *Mestra* is adopted in Smith's *Dictionary of Biogr. and Mythology*.

P. 25, l. 5, 6.] These two lines are to be read parenthetically. "Procris does not intend to slip out of our storie, as if she were a Thessalian Metra escaping from her masters, nor to rob us of our glorie in telling it." The former negative, "neither," is omitted. See for this ellipsis Abbott *Shaksp. Gram.* 396.

P. 25, l. 8. *Hurteth.*] The southern form of the plural, as on p. 21 "doth."

P. 25, l. 12. *Downe of thistle.*] "All soft as is the falling thistle-down," Hall, *Sat.* iv. 4, 74. "As thistles wear the softest down," S. Butler *Remains*, i. 237. Ed. Thyer, 1759. Down is metaphorically applied here, being a

Scandinavian word properly meaning "eider-down," elastic feathers, and thus other substances having similar substance and lightness, "the light and weightless down." 2 Hen. IV. iv. 5, 33.

P. 25, l. 14. *Devoutly.*] Devotedly, earnestly, "Devoutly dotes." M. N. D. i. 1. 109.

P. 25, l. 18. *Conceited.*] A person is said to be self-conceited, vain, hence the term is here applied to deedes.

P. 25, l. 29. *Sacrilegious.*] Does this line mean, "What obsequies sacrilegiously left undone?"

P. 26, l. 1. *Mercenary.*] Slavish. So on p. 27, "'Tis servile still on sorrow to dilate."

P. 26, l. 7. *Peevish.*] This word is said to come from the cries of fretful children, and to import all that untowardly children are; silly, wayward, cross, &c. See Skeat in v.

P. 26, l. 10. *Made on.*] We now should say "made much of." Shakspeare has
 "Why, he is so made on here within, as if he were son and heir to Mars."—Cor. iv. 4, 203.
 "The bird is dead That we have made so much on."—Cymb. iv. 2, 198.

P. 26, l. 12. *Region.*] A tract ruled over (fr. regio) hence implying inhabitants, and so here opposed to a Hermitage.

P. 26, l. 13. *Exceede.*] Superiority. The verb as a noun. I find no other instance of it thus used.

P. 26, l. 25. *Politicke.*] Prudent, wise. Skilled in government.

P. 26, l. 26. *Headlong or to Jove.*] Diis inferis aut superis.

"Hear it not Duncan, for it is the knell
 That sends thy^s soul to heaven, or to hell."—Macb. ii., 1, 63.

P. 26, l. 27. *Dowdy.*] A term of disparagement applied to women, as Mercutio bantering Romeo says "that to his lady Dido was but a dowdy" (ii. 4, 43); and Riche, Farewell to Military Profession, 1581, "If plaine or homely, we saie she is a doudie or a slut."

Here, however, and I know of no other instance of its application to a man, used of the "uncivill swaine," a "base clowne," "rude in action, rough and harsh, Dull, sluggish, heavie, willfull, more than rash," as he is

described on p. 25, epithets which illustrate, or perhaps confirm, Wedgwood's view of the origin of the word, that "the fundamental idea is torpor, sloth, while that of carelessness in dress or appearance is an incidental application." Churchill, in his Epistle to Wilkes, has "Landscapes unknown to dowdy nature rise," but nature is generally personified as a female.

P. 26, l. 30. *Hegg.*] "Hegg or hegge, the A.S. hægtesse, from A.S. haga, a hedge, it being supposed that witches were seen in bushes by night." Skeat. *Larva*, in Cooper's Thesaurus, is translated "a spirit appearing by night; an hegge, a goblin, a goast"; and *strix*, "a witch that chaungeth the favour of children, an hegge or fayrie." In the Mirror for Magistrates, Dame Eleanor Cobham, condemned for witchcraft by Cardinal Beaufort, wishes she had been one, that she might have revenged herself upon him :

" The fiery feends with fevers hot and frenzy,
 " The Airy hegges with stench and carren savoures,
 " The watry ghosts with gowtes and with dropsy,
 " The earthly goblins with Aches at all houres,
 " Furies aud Fairies, with all infernall powers,
 " I would have stird from the dark dungeon
 " Of hell Centre, as deepe as Demogorgon." P. 323, ed. 1610.

P. 26, l. 32. *Higes.*] Hies, hastens. Its descent from the A.S. higian to hasten, is indicated by the spelling. See Stratmann's Dict. in "higien" for Middle English quotations.

P. 27, l. 3. *Still doth the Morning, &c.*] See the motto on the title-page, "Aurora Musæ Amica," and compare a passage in Polimanteia relative to the Earl of Essex "Daughter Cambridge--slack not, but write: sleepe not, but sing: let your mornings muse like Aurora blushing march her equipage, in her stateliest buskind poetrie." P. 37, 38, ed. Grosart 1881. British Bibliographer, i. 282.

P. 27, l. 5. *Ha' done.*] A common abbreviation for have. Of the many in Shakspeare the closest parallel is "Ha' done with words." T. of S. iii. 2, 118. Even "having" is contracted to one syllable. Abbott, Sh. Gram. 466.

P. 27, l. 7. *Blood-dronken.*] This word is not found elsewhere I think. In 1 and 2 Hen. VI. and in Tit. And. Shakspeare has "blood-drinking." The last mentioned play may be taken as a specimen of the works here alluded to. See Ward's Hist. of English Dramatic Literature, 1875, i. p. 265, where, speaking of the extravagance in the treatment of heroic subjects by Shakspeare's predecessors, he says, "That they saw but half the significance of true tragic effect. They knew how to mark the great conditions of the conflict, how to express with overpowering energy the terror of the catastrophe. Hence the aberration, which needs no exemplification, towards the horrible as a source of effect."

P. 27, l. 8. *Hell-quickeners.*] Another word peculiar to our Author. *Italian-nots.*] Is this a misreading for Italian-mots? The phrase occurs in Hall's Satires, Book V. Sat. ii. 45-8.

"When Mævio's first page of his poesy,
Nail'd to a hundred posts for novelty,
With his big title, an Italian mot,
Lays siege unto the backward buyer's groat."

It was then the fashion to have high-sounding titles with Italian mottoes and devices, says Mr. Singer in his note. To this practice Marston alludes in his "Scourge of Villanie," as the Proem to Bk. II. begins, "I cannot quote a motto Italionate."

If, however, the text as printed is correct, *Italian-nots* may be Edwards's mode of writing the word *Italianates*, meaning those who play the Italian, imitate Italian fashions. It was used by his contemporaries, as Marston, Sat ix. 92, "Clothes Italionate;" Hall, Sat. i. 3, 25, "termes Italianate." T. Nash in P. Penillesse, p. 17, "all Italionato is his talke;" p. 68, "Italionate conveyances;" and in the Introduction to Christ's Tears over Jerusalem, "my Italionate coined verbes all in *ize*," quoted in Intr. to P. Pen. p. xxx. Richardson in his Dict. cites examples from Wilson's Rhetorique, p. 164; Ascham's Schoolmaster, Bk. 1; Drayton's Ep. of Lady Geraldine to E. of Surrey. The first being spelt "Italienated." As to Italy being the source from which these horrors were derived, Nash affirms it in P. Pen. p. 34, "O Italie, the academie

of manslaughter, the sporting place of murther, the apothecary-shop of poyson for all nations! how many kind of weapons hast thou invented for malice!"

- P. 27, l. 10. *Teat-sucking.*] This seems to be a compound of the author's own.
- P. 27, l. 10. *Her mis.*] Her sin, viz. revenge, implied in "Snakey Nemesis," whom he takes to be a Fury as it seems from the line below—"a milder fury." Or perhaps *her* is the Old English form of *their*. Cyril Tournour's Tragedies may be cited as extreme instances, though not then written; but probably Marlowe and others were in the author's mind."
- P. 27, l. 15.] In this passage Pierce Penillesse, p. 91, ed. 1842, seems to be imitated. There is an ellipsis of "have" before graced.
- P. 27, l. 18.] Is there a reference here to Pastorals, like Spenser's Shepheards Calendar?
- P. 27, l. 20. *White love.*] Fair and propitious. Albus has both meanings. So in the phrase, "Creta an carbone notare." Hor. Sat. ii. 3, 248. Persius, v. 108. In Thomson's Orpheus Caledonius. Edinb. 1733.

" She spake her favour with a look
Which left nae room to doubt her,
He wisely this *white* minute took,
And flang his arms about her."—i. 24.

- P. 27, l. 21. *Styll Musicke.*] Edwards uses this phrase in Narcissus, p. 40, "Some with Still musicke." See the stage directions in As you like it, v. 4, 113, "Still Music;" and M. N. Dream, iv. 1, 88, "Music still." Titania calls for "Music, the music such as charmeth sleep." Afterwards, Oberon says, "Sound music." The stage direction being "horns winded within." G. Gascoigne's Jocasta, Act v. "The order of the last Dumbe Shewe, First the Still pipes sounded a very mournful melody," explained by Hazlitt in the Index as being "wind instruments, for still opposed to loud music." J. Dickinson's Arisbas, p. 81, "And forthwith the faire chorus cast into a ring began their hymne. In the same moment of time, a shrill harmony of winde instruments, sounding miraculously in the aire, not drowning with over-loude noise, but consorting with the musicke of those well-agreeing voices in a fit key, made divine melody." Burney, Hist. of

Music, iii. pp. 331-344, "collects and explains such passages as concern or allude to music in the principal dramatic pieces from Gammer Gurton's Needle, 1551, to Shakspeare;" and on p. 338 mentions the "Still Music" in *As You Like It*, but gives no explanation of it.

P. 27, l 23. *Ransackt.*] Ransack is a Scandinavian word. Icelandic *rann-saka*, to search a house. It is first found, and in this sense, in works written in the Northumbrian dialect, as might be expected. Story of Genesis and Exodus, about 1250, (E. E. T. S. ed. 1865) where Laban searches Jacob after his flight—"ðu me ransakes als an ðef." 1733; and when the Steward searches Joseph's Brethren for the cup; "He gan hem ransaken on and on." 2323. Again in a Metrical Psalter, before 1300, also Northumbrian, published by the Surtees Society 1843: "Ransakand thair hertes clene," vii. 10, and "Thai ransaked wicnesse, and ivel thinge; Thai waned, ransackand. of ransaking." lxiii. 7. A gloss in *Reliquiæ Antiquæ* i. 8, and *Promptor. Parvul.* render "ransake" by "scrutor." Lastly, Chaucer C. T. 1007 has, "To ransake in the tas (or cas) of bodies dede." With Gower the notion of plunder comes in, for when describing covetise he says that "he taketh on honde robbery," and "he can the packes well ransake. So prively none bereth about His gold, that he ne fint it out, Or other juell what it be." Book v. Vol. ii. p. 331. The Elizabethan writers continued this usage. Shakspeare has, "Robbed and ransacked by injurious theft," *Lucrece* 838. "My coffers ransacked," *M. W. W.* ii. 2, 306. "Ransacking the Church," *K. J.* iii. 4, 172. "To ransack Troy," *Troil. Prol.* 8, and—"the ransacked Queen," *Troil.* ii. 2, 150; in reference to the rape of Helen, which word *rape* is also Scandinavian; the substantive derived from the Latin *rapere* being rapine. Rider in his *Engl.-Lat. Dict.* 1589, has "to ransaeke or rifle," and subsequent Lexicographers all give plunder as one meaning of the word. Still, as Professor Skeat says in v. "ransack is not connected with the A. S. and Icel. word *rán*, plunder, which is quite different from Icel. *rann* a house."

P. 27, l. 29—34.] The drift of this rather obscurely worded passage seems to be that his Muse would have sung more profitably of some "white love,"

blending “*Styll Musicke*” (that of the eye, and whispers low?) sighs, and tears, and so begetting a series of poems (like the Sonnets of Petrarch, Spenser, and others, or Spenser’s Prothalamion and Epithalamion, Sidney’s *Astrophel and Stella*,) which would have been substantially rewarded, as “the Muses wanton favorites” were by the happy lovers whose praises they sung.

P. 27, l. 27. *Vast.*] This word here, as in *Narcissus*, p. 37, “Coryeyus, some haue told you let lie vast,” is waste. *Vastum*, in mediæval and law Latin is waste. Ducange. *Kelham Domesday Book Illustrated*, “*vasta*, wast ground, uncultivated.” And in Classical Latin *vastus* is properly void, empty (connected with *vac* as in *vacuus*), and thus without limits, large.

P. 27, l. 27, note. *Fauorites.*] This would seem to be “favourers,” patrons, see pp. 5, 11.

P. 28, l. 1. *Arcadia and the Fayerie Land.*] We know from Spenser’s Letter to Sir W. Raleigh, prefixed to the F. Q., that he intends by “Faery Land” the Queen’s kingdom, and perhaps specially the Court. By *Arcadia* here is designed also England in respect of Poets and Men of Letters, so perpetually called *Shepherds*, e. g. in *Colin Clout*, and by Sidney in his *Arcadia*, Book i. “Even the Muses seem to approve their good determination, by chusing this country for their chief repairing place, and by bestowing their perfections so largely here, that the very shepherds have their fancies lifted to so high conceits, as the learned of other nations are content both to borrow their names and imitate their cunning.” Vol. i. p. 17. The “Complaints” (1591) has a notice from the Printer to the Reader, “that the F. Q. hath found a favourable passage amongst you.”

P. 28, l. 2-4.] A reference to Spenser’s residence in Ireland, whither he returned after publishing the first three Cantos of the F. Q. in 1590, though from the Dedication to *Daphnaida*, “Jan. 1, 1591, London,” he must have been then in England. The Sonnets were sent from Ireland for publication, and entered for publication on “the 19th Nov. 1594, to W^m Ponsonbye.” The language of Edwards here seems to confirm the opinion of Lord Burleigh’s opposition to Spenser, as indicated in *Mother Hubbard’s Tale*, 901, “To have thy Princes grace yet want her Peeres.”

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- P. 28, l. 9.] The word "Affection" is wanted to make up this line, as is indicated in l. 13.
- P. 28, l. 10. *Breast-plate.*] Shakspeare also, in the only passage where he uses the word, applies it metaphorically, "What stronger breast-plate than a heart untainted?" 2 Hen. VI. iii. 2, 232. The language of St. Paul, Eph. vi. 11—17, had been lately, 1590, referred to by Spenser in his Letter to Sir W. Raleigh, prefixed to the F. Q. "In the end the Lady told him, that unlesse that Armour which she brought would serve him (that is, the armour of a Christian man, specified by St. Paul, v. Ephes.), that he could not succeed in that enterprise; which being forthwith put upon him with dew furnitures thereunto, he seemed the goodliest man in al that company, and was wel liked of the Lady."
- P. 28, l. 11. *The Standard.*] This must be the gorget or "*Standard of Mail.*" "Its purpose seems to be to act as a supplementary piece to the gorget of plate, as the latter, without its aid, might admit the point of a lance to penetrate between the gorget and the breast-plate." Hewitt's Ancient Armour, Oxford 1860, iii. 369. "Sometimes the gorget of mail was covered by the plate gorget," *ibid.* 373. "It is also called camail, and was usually made to terminate in a straight edge across the breast," *ibid.* ii. 216. "In order to prevent the lance from passing beneath the camail to the throat of the knight, it was tied down to the body armour by thongs or laces," *ibid.* ii. 219. From the use of the word "*rivet*," however, in this passage of our poet, it seems that a gorget of plate is here referred to, as "overlapping plates in armour were sometimes held together by sliding rivets (called Almayne rivets), which enabled them to play freely one over another," *ibid.* iii. 570. Plates vi., xx., and xxv. in Meyrick's Illustrations of Ancient Armour, Oxford 1830, contain engravings of the above. The poet's meaning seems to be that he would maintain Spenser's claims against any assailant, both with heart (breast-plate) and voice (standard).
- P. 28, l. 11. *Boare.*] An example of this form of the participle for "borne" is mentioned in Schmidt's Shakspe. Lex. from Hamlet, as printed in the

quartos: "He hath *bore* me on his back a thousand times," v. 1, 205.
In the folios it is "*borne*." There should be no stop after "such."

P. 28, l. 12. *Or.*] This indicates the ellipsis of some antecedent clause, such as "would assail."

P. 28, l. 21. *Anger.*] Feeling, emotion, not ire or wrath.

P. 28, l. 24. *Perfourmances.*] For performers. Compare Spenser's *Virgil's Gnat* 177.

"Here also playing on the grassy green,
Woodgods, and Satyres, and swift Dryades,
With many Fairies, oft were dancing seen."

P. 28, l. 26. *Honoured as a Starre.*] Does this refer to Aurora ?

P. 29, l. 4. *As Revels, &c.*] Marlowe H. and L. p. 17.

"The rites
In which love's beauteous empress most delights,
Are banquets, Doric music, midnight revel,
Plays, masques, and all that stern age counteth evil."

Shakspeare, L. L. L. iv. 3, 379, "Revels, dances, masks."

P. 29, l. 8. *Aurora.*] Procris supposes that Cephalus would take her for Aurora there awaiting him; so Aurora = Procris here, and in line 12 below, "Of Aurora," that is "on Procris."

P. 29, l. 11. *The Dart.*] See Gosson's *School of Abuse*, ed. 1841, p. 49:—

"A wanton eye is the dart of Cephalus; where it leveleth, there it lighteth, and where it hitts it woundeth deepe."

P. 29, l. 13. *Martialist.*] Follower of Mars. Not in Shakspeare. In *Two Noble Kinsmen*, i. 216. Cyril Tourneur *Funeral Poem on Sir F. Vere*, p. 191, "Such a Martialist." See Nares in v. and Todd's Johnson.

P. 29, l. 14. *The accent.*] In accord with to give it emphasis. The author of "*Polimanteia*," reprinted in *Brit. Bibliographer*, i. 281, uses the verb in this sense when speaking of the death of Sir Chr. Hatton:—

"Thames wil become teares; the sweetest perfumes of the Court will bee sad sighes, everie action shall *accent* grief."

P. 29, l. 15. *A good.*] “In good earnest.”

“I made her weep a-good.” T. G. of V. iv. 4, 170.

“Then set together all a-good.” Drayton, in *England’s Helicon*, 27.

“I have laugh’d a-good.” Marlowe, *Jew of Malta*, Act ii. vol. i. 277.

P. 29, l. 17. *Pale death.*] Compare Sackvil’s *Induction, Mirror of Magistrates*, 265, ed. 1610:

“Wherewith a dart we saw how it did light
Right on her brest, and therewithall pale Death
Enthrilling it to reave her of her breath.”

P. 29, l. 18. *Surquedie.*] Generally written *surquedrie*. From *sur* and *cuidere* (*cogitare*), to think. Overweening presumption, pride. A word in use from Chaucer and *Piers Ploughman*, till the seventeenth century, but not found in Shakspeare. To the many quotations in Nares and Richardson add Bodenham’s *Belvedere*, 195, “Might wanting measure proveth *Surquedrie*.” T. Watson, *Tears of Fancie*, Sonnet, lviii. p. 207, ed. Arber, “Yet still I twit myself of *Surquidrie*.”

P. 29, l. 21. *Saffron*] Shakspeare also uses it as an adjective, where Ceres speaks of

“Iris with her saffron wings.” *Temp.* iv. 78.

Others compound it with some adjective, as in the following instances:—

“And so a solemn interview was appointed; but, as the Poets say, Hymen hath not there his saffron-coloured coat.” Sir P. Sidney, *Arcadia*, Bk. ii. vol. i. 382.

“Hymen put on his saffron-coloured coate.” Sir J. Oldecastle. *Plasidas*, &c. p. 186.

P. 29, l. 24, 25. *And in tragicke song Doest binde my temples.*] It was customary to bestow crowns on poets; so that “to have the temples bound” is equivalent to saying that one is a poet.

“Insignemque meo capiti petere inde coronam

Unde prius nulli velarint tempora Musæ.”—Lucretius, i. 928.

“Tempora sacratâ mea sunt velata coronâ.”—Ovid, *Epist. Ex Ponto*, iv. xiv. 55.

“Temporibus non est apta corona meis.”—*Trist.* i. vii. 4.

As the song is tragicke, the lament of Statius will be applicable:

“Sed nec solitæ mihi vertice laurus

Nec fronti vittatus honos. En taxea marcet

Sylva comis: hilaresque hederas plorata cupressus

Excludit ramis.”—*Sylv.* V. v. *Epicedion in Puerum Suum*, 28.

P. 29, l. 26. *Encampes.*] Is contained.

P. 29, l. 26. *Allowde.*] Allowde is here, assigned to, granted to. Allow in this sense is from *allocare*; allow, to approve of, is from *allaudare*.

P. 29, l. 27, 28. *Hymen-Hyems.*] Photius, in his *Bibliotheca*, has an extract from Proclus, in which, rejecting the mythological origin of the *ὑμεναῖος* or marriage song, he devises a symbolical explanation of it: “ἐγὼ δὲ οἶμαι βίου τινὰ εὐτυχοῦς προαναφώνησιν ὑπάρχειν, καὶ συνεύχεσθαι τοῖς συνιοῦσι πρὸς γάμου κοινωνίαν μετὰ φιλοστοργίας, αἰολικῇ παραπλέκοντα τὴν εὐχὴν διαλέκτω, οἶον ὑμεναίειν καὶ ὁμονοεῖν τούτους ἀεὶ ὁμόσε μένοντας, id est ὁμοναίειν καὶ ὁμονοεῖν, una habitare et eadem sentire eos concorditer viventes.” p. 987, ed. D. Hoeschelii. Rothomagi, 1653, fol. Where these conditions are violated then Hymen becomes indeed “acris Hyems,” “a winter of discontent.”

P. 29, l. 30. *Jealousie.*] See Whitney's *Emblems*, p. 211. *Zelotypia*. Plate of the death of Procris. Three stanzas on Jealousy, of which the last is:

“Lo Procris heare, when wounded therwithall
Did breede her bane, who mighte have bath'de in blisse:
This corsie sharpe so fedde uppon her gall
That all to late shee mourn'd, for her amisse:
For, whilst shee watch'd her husbandes waies to knowe,
Shee unawares, was praye unto his bowe.”

So Bodenham's *Belvedere*, of *Jealousie*, p. 47, ed. Spenser Society:

“Procris was slaine through her owne jealousy
Hid in a bush to watch her husband's walke.”

P. 30, l. 3. *Pherecydes.*] “A famous Philosopher, and wryter of Tragedies, which died of the lousie sicknesse: he was Pythagoras master.” Cooper *Thesaurus*. The only authority for his having written tragedies is a passage in *Serenus Samonicus de Medicina*, in reference to the disease of which he is said to have died;

“Sed quis non paveat Pherecydis fata tragœdi,
Qui nimio sudore fluens animalia tetra,
Eduxit, turpi miserum quæ morte tulerunt.” 62—64.

He was not strictly a Philosopher: some call him Theologus. He was certainly not a writer of Tragedies.

P. 30, l. 3. *Puppius.*] A Roman dramatist whose compositions are characterised by Horace, whether ironically or not we cannot tell, as the “lacrymosa poemata Pupi.” Epist. i. 1, 67. All our information about him is derived from the Scholiast on this passage. “Pupius, tragædiographus, ita affectus spectantium movit ut eos flere compelleret. Inde istum versum fecit.”

“Flebunt amici et bene noti mortem meam,
Nam populus in me vivo lacrymatu’ est satis.”

P. 30, l. 3. *Philocles.*] “A Tragical Poet of Athens.” Cooper’s Thesaurus. He was nephew, sister’s son, of Æschylus: said to have written 100 tragedies. Once victorious over Sophocles who exhibited his *Ædipus Tyrannus*, which proves the merit of Philocles. He was much ridiculed by the Comic Poets. Aristophanes, *Thesmophor.* 168, alleges that being ugly he made ugly poetry, ταῦτ’ ἄρ’ ὁ Φιλοκλέης αἰσχροῦς ὄν αἰσχροῦς ποιεῖ. And the Scholiast on the *Wasps* 462, where he is again mentioned, informs us that he was nicknamed “Χολή, Ἀλμίων, Bile and Brine.” Is any allusion intended by Thomas Edwards to contemporary poets under these names? He seems evidently to refer to others in the line below, “and those who take delight in amorous love.”

P. 30, l. 5. *Nightes dark cugly stratagems.*] Bodenham, *Belvedere*, 230, has

“The tragique Scene where death her play begins,
Are acts of night, and deedes of ongly darke.”

P. 30, l. 8. *Heraclian wits.*] See Cooper’s Thesaurus in v. *Heraclius*. “*Heraclius lapis, qui et Lidius.* Plin. (N. H. xxxiii. 43). The lode-stone: the touchstone. One that hath an exact and fine witte.”

See the *Adagia* of Erasmus, under the head “*Judicandi recte, secus.*” “*Lydius, sive Heraclius lapis in eos dicitur qui vehementer acri exactoque judicio sunt.*” Also, *Paræmiographi Gr.* ed. Gaisford, Oxon. 1836, in Ἡρακλεία λίθος.

P. 30, l. 12. *Extremes.*] Great sufferings. So Milton:

“Heard so oft In worst extremes.” P. L. i. 275.
“Tending to some relief of our extremes.” x. 976.

L'ENVOY.

- P. 30. *L'Envoy*.] “*L'Envoy* was a sort of postscript, sent with poetical compositions, and serving either to recommend them to the attention of some particular person, or to enforce what we call the *moral* of them. See the stanzas at the end of Chaucer's *Clerkes Tale*, and of the *Complaint of the Black Knight*, and of *Chaucer's Dreme*.” Tyrwhitt, Glossary to Chaucer.
- P. 30, l. 13. *Extreames*.] Here used for the points at the greatest distance from each other, as in “The golden mean between two extremes.” Virtue is a mean between two extremes.
- P. 30, l. 15. *Went*.] So, p. 32, 29. “That tread in uncouth wentis.” *Went* is a way, a passage, from *wenden* to *turn* to *go*. Virgil by G. Douglas, p. 289, 48, ed. 1710, “To wele beknawin pethis, turnis, and wentis.” In the *Manipulus Vocabulorum*, 1570, “A went, lane, viculus, angiportus,” col. 66. “Cross roads are called in Kent, *Went-ways*.” Notes and Queries, 6th Ser. v. 167. Used by Chaucer, Spenser and others, but not by Shakspeare. Stratmann in his *Dict. of E. English* has omitted the word. Compare the Scotch *wynd*, a narrow street.
- P. 30, l. 19. *Fenne*.] Fiend. Chaucer writes it “Fend,” C. T. 5200, 7030; and Skelton, ii. p. 77, v. 317, “the flingande fende.” See Launcelot Gobbo's soliloquy in the *M. of V.* ii. 2, for his debate between conscience and the fiend.
- P. 31, l. 1. *Tway*.] Chaucer has “Shall tellen tales tway.” C. T. 724. Spenser, “And the sharpe steele doth rive her hart in tway.” F. Q. iii. xi. 11. Once only in Shakspeare, *Hen. V.* iii. 2, 128, “'Tween you tway,” and then in the mouth of Jamy, the Scots captain. The word is omitted in Schmidt's *Sh. Lexicon*.
- “Ulysses was a merry Greek, they say,
So Tom is, and the Greeker of the *tway*.”
- Verses by Hugo Holland, prefixed to Coryat's *Crudities* (1611), vol. i. f. 3, verso. ed. 1776.
- P. 31, l. 2. *Ycleeped*.] Common in earlier writers, but only twice in Shakspeare, and then in an early play, *L. L. L.* i. 1, 242, v. 2, 602.

P. 31, l. 3. *Despaire.*] See the description of Despair, F. Q. i. ix. 28-54, said to have been taken notice of by Sir Philip Sidney.

P. 31, l. 3. *Debate.*] Contest, quarrel. Spenser, F. Q. ii. viii. 54, vi. iii. 22, and vi. viii. 13, on which last Upton notes "contest; as the French use *debat*, and the Italiaus *dibatto*. So Chaucer and G. Douglas. Spencer also uses the verb *debate* in the sense of fight, or contend."

P. 31, l. 4. *Poets say.*] I do not know the passages here referred to.

P. 31, l. 5. *Envy.*] For a description of envy, see Gower Conf. Amant. Bk. ii. F. Q. i. iv. 30-32, and v. xii. 28, 32. Bodenham, Belvedere, 117. Whitney, Emblems p. 94. Ovid Met. ii. 760-781. Pierce Penilesse, p. 31, makes "envie the adopted son of Pride; and hence comes it that proud men repine at others prosperity, and grieve that any should be great but themselves." This is from Lucretius iii.

"Macerat invidia: ante oculos ollum esse potentem;
Ollum adspectari claro qui incedit honore."—75, 6.

Bodenham, Belvedere, 117, "The fruites of envie are despite and hate."

P. 31, p. 5. *The fall.*] "The yeaning of lambs, North," Halliwell. The verb "to fall," is twice used by Shakspeare in this sense in the Merchant of Venice:

"That all the eanlings that were streak'd and pied Should fall as Jacob's hire."—i. 3, 80, 1.

"Who, then conceiving, did in eaning time Fall particoloured lambs."—i. 3, 88, 9.

and in the general sense of bringing forth,

"Let wives with child Pray that their burthens may not fall this day."—K. John, iii. 1, 90.

"Geld bulcalfe and ram-lamb as soone as they fall.—Tusser. Husbandrie, 35, 32."

P. 31, l. 10. *Abroad.*] The *a* in this and other such words is generally said to be equivalent to *on* as in a-foot, on foot. Sir G. W. Dasent, however, in Jest and Earnest ii. argues that *a* is the old Norse preposition *a*, which governs the accusative with the idea of motion, and the dative with that of rest—and that in the struggle for mastery among the various dialects the Scandinavian element prevailed (p. 44). And on p. 65 he contends that "abroad" has nothing to do with "breadth," but is the Norse "braut," or "bröd" a way, a path, a road. Thence we have "a brauta" on a path, in viâ: and thence the adverb "ábraut, in the sense of one who has quitted his house, or native land, gone abroad."

P. 31, l. 10. *Jealousie.*] See Sidney's *Astrophel and Stella*, lxxviii. Bodenham's *Belvedere* 45. Carew's *Foure Songs*, by way of chorus, *The First of Jealousie*.

P. 31, l. 11. *Dispaire.*] Carew in the above song says, "Despayr her issue is." And Shakspeare speaking of Jealousy's effects,

"What doth ensue,
Bnt moody and dull melancholy,
Kinsman to grim and comfortless despair."—*Errors* v. 80.

Bodenham, *Belvedere* 47.

"As no content is like the sweetes of love,
So no despaire can match with jealousy."

P. 31, l. 12. *Yellow coate.*] This is the colour of jealousy. Shakspeare,

"I will possess him with yellowness." *M. W. W.* i. 3, 110.

Steevens in his note on this passage adds the following quotations. So in *Law Tricks*, &c. 1608.

"If you have me you must not put on yellows."

Again, in the *Arraignment of Paris*, 1584,

"Flora well, perdie,
Did paint her yallow for her jealousy."

P. 31, l. 13. *Wysardes.*] Wise men. Spenser calls the antient philosophers, "The antique Wisards." *F. Q.* iv. xii. 2: And he says that *Lucifera's* kingdom was upheld by the policy, "And strong advisement of six wisards old." i. iv. 12. Proteus is called by Milton "The Carpathian Wisard," *Comus*, 872. The wise men are, "The star-led wisards," *Ode on Nativ.* 23. In *Lycidas* he applies this epithet to the *Dee*, "Nor yet where *Deva* spreads her wisard stream," 55; as *Drayton* had previously done to the *Weever*, "And *Amphitrite* oft this wizard river led Into her secret walks." *Polyolb. Song.* xi. See *Warton's Notes on Milton's Ode and Lycidas*.

Troade.] The meaning of the line seems like *Pope's*,

"Fools rush in where angels fear to tread." *Essay on Criticism*, 625.

To *tread* is the technical word for "treading a measure," a stately and solemn dance, to his skill in which *Sir Chr. Hatton* was indebted for his promotion. See *Nares* in "Measure." Here a contrast is made between the quiet measures of the wise, and the hasty acts of *Cephalus*.

P. 31, l. 18. *Monster-mongers.*] A compound of the author's own. A dealer in strange things.

P. 31, l. 19. *Painted cloathes.*] See Nares in v. for passages in illustration. The material was really cloth or canvas painted in oil, with mottos and moral sentences from the mouths of the figures introduced on them, as in Dekker's comedy, "If this is not a good Play the Devil is in't," 1612. "What *says* the prodigal child in the *painted cloth*?"

P. 31, l. 29. *Chorus.*] In Narcissus, p. 58,

"For what with wordes the *Chorus* setteth forth,
Is but t'explaine th' ensuing tragicke scene."

Here "Debate, his *Chorus* being spent, comes in a tragicke more terrible than actors can engage in with applause." Tragic is given as a substantive in Worcester's Dictionary as meaning 1. An author of tragedy, and 2. A Tragedy; a Tragic Drama. Savage is the authority for the former, Prior for the latter.

P. 32, l. 2. *Plausively.*] This adverb is not in the Dictionaries.

P. 32, l. 4. *Nothe.*] In Promp. Parv. "Nowhte (nowth, nowte) nought, nichil." *Tend.*] Is this "to give attention to," "to hearken to," so as to please Aurora; or "to tend (or tent,) to watch, guard against," so as not to be led into the design against Procris?

P. 32, l. 12. *Unmercifully.*] Like "cruelly" in Henry V., v. 2, 216, "I love thee cruelly."

P. 32, l. 16. *Bended knee.*] P. 18. "Goe and intreate with knee and cap in hand." So Webster Duchess of Malfy iii. 2, 6,

"I hope in time 'twill grow into a custom,
That noblemen shall come with cap and knee,
To purchase a night's lodging of their wives."

P. 32, l. 28. *Merriment.*] Like "ludibrium" in Horace. "Tu, nisi ventis Debes ludibrium, cave." Od. i. xiv. 15. The laughing stock, the sport of. Marlowe in Dido Q. of Carthage has "laughing-sport." Act i. vol. ii. 366.

P. 33, l. 1. *Learne.*] When this verb means to teach it is used with a double accusative, an accus. and infinitive, or an accus. and subordinate clause. See Schmidt's Shaksp. Lex. This is the Latin usage of doceo. In Psalm xxv., 4, Prayer Bk. Vers. however, it has only the acc. of the person,

“Lead me forth in thy truth, and learn me;” though in verse 8; cxix 66; cxxxii. 13 it has the double acc. Probably in the other example the word “*it*” is mentally supplied.

P. 33, l. 11. *Downe-wards creeps.*] So p. 55, “and downwards would have crept:” Marlow H. and L. p. 29, ed. Dyce,

“And now the Sun, that through th’ horizon peeps,
As pitying these lovers downward creeps.”

P. 33, l. 13. *Servitor.*] The proper meaning of this word seems to be “one who serves at meat.” P. Langtoft’s *Chronicle* ed. Hearne, i. p. 55, (sometimes quoted as R. Brunne, or Mannyng)

“In S. Edward tyme ðe erle suld with him ete,
A servitour ðer was ðat served at ðe mete.”

Marlowe, *Dido Queen of Carthage* (1594.) Act ii. vol. ii. p. 381, ed. Dyce.

“See where her Servitors pass through the hall,
Bearing a banquet.”

And in this sense it has continued in use at Oxford, though the menial duties have ceased. Shakspeare gives it in general a wider meaning, and so does Milton. “When such a man would speak, his words, like so many nimble and airy *servitors*, trip about him at command, and in well ordered files as he would wish, fall aptly into their own places.” *Apology for Smectymnuus*.

Our Poet seems to use it in a military sense, as we find it applied twice in Shakspeare.

“Signior Montano, Your trusty and most valiant servitor.” *Oth.* i. 3, 40.

“Here none but soldiers and Rome’s servitors Repose in fame.” *Tit. And.* i. 352.

Stratmann, though he frequently quotes fr. R. Brunne, omits this word.

P. 33, l. 20. *Her honor ere begun.*] Is honor here used as equivalent to success?

P. 33, l. 30. *Tinssell.*] Trench on the Study of Words: “Tinsel, from the French *étincelle* once meant anything that sparkles or glistens: thus ‘cloth of tinsel’ would be cloth inwrought with gold and silver: but now is used for that which has no reality of sterling worth under the glittering and specious shows which it makes.” *Étincelle* is fr. Lat. *scintilla* by transposition into “*stincilla*,” a spark, sparkle.

P. 34, l. 15. *So live by others toyle.*] Should the reading be “To live?” The meaning is like Virgil’s “*sic vos non vobis.*”

P. 34, l. 20. *Quit.*] Discharged, satisfied. From quietus.

P. 34, l. 22. *Wan.*] “Feeble or weak in colour, wanting in brightness, pale, livid” A. S. wana, wanting.

P. 34, l. 23 *Strength.*] This is used by Chaucer, Gower, Sir T. More and other old writers, quoted in Richardson’s Dict. with the same meaning as strengthen. Shakspeare does not use it.

P. 34, l. 25. *Faire Cynthia.*] Possibly some allusion is intended to Q. Elizabeth, as in the Preface, p. 4. “Now is the sap of sweet science budding, and the true honor of *Cynthia* under our climate girt in a robe of bright tralucient lawne: Deckt gloriously with bayes, and under her faire raigne honoured with everlasting renowne, fame and Majesty.”

P. 33, l. 26. In this L’Envoy, or moralization, the poet, having stated in the first three stanzas the conflict of duty and desire arising from jealousy on either side, describes the conduct of Cephalus in the next four—the measures taken by Procris in the following three—and appropriates five to Aurora. The last but one is a reflection as to the justice of her punishment: and in the last perhaps the author refers to some failure of encouragement from some one from whom he had expected it, “The Sonne his strength rebates amaine,” and implies a looking for patronage to “*Cynthia*” herself.

INTRODUCTION TO NARCISSUS.

THE myth of Narcissus, though probably of remote antiquity, has not been recorded by any of the earlier classical writers, whose silence is thus accounted for by Creuzer, in the "Præparatio" to his edition of Plotinus de Pulcritudine, Heidelberg, 1814, p. lxxix. "Nam licet ante Alexandrinos nemo scriptor, quod sciam, ejus fabulæ diserte mentionem faciat: hoc tamen mihi videor commonstrasse, eam non esse commentum posterioris ætatis, neque arcanam illam ejus explicationem a recentioribus demum Platonicis profectam. Hoc nemini dubium fore arbitror, qui et ad Homerici Hymni, Pausaniæ, Cononis, aliorum locos attenderit, et vero ad opera antiquæ artis, vasa præcipue. Neque illud priscorum scriptorum silentium alio trahi debet in hâc fabulâ, quam quo in reconditoribus aliis multis. Nimirum religioni fuisse proloqui."

Notwithstanding this reference to the Alexandrine writers, by whom are usually meant those who flourished under the Ptolemies during the three centuries preceding our era, there is no allusion to the legend of Narcissus in any of them, nor, I believe, in any extant author before the Augustan age.

During this period, however, Ovid wrote his *Metamorphoses*, in the third book of which he has interwoven the legend with those of Teiresias and the Nymph Echo, as part of the Theban cycle. Secondly, Hyginus, Librarian of the Palatine Library, in his *Fabulæ*, under the heading "*Qui ephebi formosissimi fuerunt*," mentions "Narcissus Cephisi fluminis filius, qui se ipsum amavit." (Fab. cclxxi.) Lastly Conon, a grammarian, who dedicated his *Διηγῆσεις* to Archelaus Philopator King of Cappadocia (of whom Horace wrote "Mancipiis locuples eget æris Cappadocum rex," *Epist. i. vi.*, 39) and who states that his work is based on earlier authorities, περιέχεται δὲ αὐτῷ ἐκ πολλῶν ἀρχαίων συνειλεγμένα πεντήκοντα διηγήματα, devotes the xxiv Narration to Narcissus, giving an account very different from that adopted by the Latin poet.

Ἐν Θεσπεΐᾳ τῆς Βοιωτίας (ἔστι δ' ἡ πόλις οὐχ ἑκὰς τοῦ Ἑλικῶνος), παῖς ἔφν Νάρκισσος πάνυ καλὸς, καὶ ὑπερόπτης ἔρωτός τε καὶ ἐραστῶν· καὶ οἱ μὲν ἄλλοι τῶν ἐραστῶν ἐρῶντες ἀπηγορεύθησαν. Ἀμεινίας δὲ πολὺς ἦν ἐπιμένων

καὶ δεόμενος. Ὡς δ' οὐ προσίετο, ἀλλὰ καὶ ξίφος προσέπεμψεν, ἑαυτὸν πρὸ τῶν θυρῶν Ναρκίσσου διαχειρίζεται, πολλὰ καθικετεύσας τιμωρόν οἱ γενέσθαι τὸν θεόν. Ὁ δὲ Νάρκισσος ἰδὼν αὐτοῦ τὴν ὄψιν, καὶ τὴν μορφήν ἐπὶ κρήνης ἰνδαλλομένην τῷ ὕδατι, καὶ μόνος καὶ πρῶτος ἑαυτοῦ γίγνεται ἄτοπος ἔραστής. τέλος ἀμηχανῶν, καὶ δίκαια πάσχειν οἰηθεὶς, ἀνθ' ὧν Ἀμεινίου ἐξύβρισε τοὺς ἔρωτας, ἑαυτὸν διαχρᾶται καὶ ἐξ ἐκείνου Θεσπιεῖς μᾶλλον τιμᾶν καὶ γεραίρειν τὸν ἔρωτα, πρὸς ταῖς κοιναῖς θεραπέαις, καὶ ἰδίᾳ θύειν ἔγνωσαν. Δοκοῦσι δ' οἱ ἐπιχώριοι τὸν Νάρκισσον τὸ ἄνθος ἐξ ἐκείνης πρῶτον τῆς γῆς ἀνασχεῖν, εἰς ἣν ἐξεχύθη τὸ τοῦ Ναρκίσσου αἷμα.—Conon, Narratio xxiv.

For the preservation of this and many other works we are indebted to Photius, Patriarch of Constantinople in the ninth century, who has inserted an epitome of it in his Bibliotheca, Cod. clxxxvi.

Yet another form of the legend has been handed down by Pausanias, the cicerone and tourist (ὁ περιηγητής), and whose work, "The Gazetteer of Hellas" (ἡ περιήγησις τῆς Ἑλλάδος), is our best repertory of information for the topography, local history, religious observances, architecture, and sculpture of the different states of Greece, as gathered by him during his travels in the middle and latter part of the second century, A.D.

Θεσπιέων δὲ ἐν τῇ γῇ ἡ Δονάκων ἐστὶν ὀνομαζομένη. ἐνταῦθά ἐστι Ναρκίσσου πηγῆ, καὶ τὸν Νάρκισσον ἰδεῖν ἐς τοῦτο τὸ ὕδωρ φασίν, οὐ συνέντα δὲ ὅτι ἑώρα σκιὰν τὴν ἑαυτοῦ, λαθεῖν τε αὐτὸν ἔρασθέντα αὐτοῦ, καὶ ὑπὸ τοῦ ἔρωτος ἐπὶ τῇ πηγῇ οἱ συμβῆναι τὴν τελευτήν. τοῦτο μὲν δὴ παντάπασιν εὐήθες, ἡλιθιότητος ἤδη τινα ἐς τοῦτο ἤκοντα, ὡς ὑπὸ ἔρωτος ἀλίσκεσθαι, μηδὲ ὁποῖόν τι ἄνθρωπος καὶ ὁποῖόν τι ἀνθρώπου σκιά διαγνώναι. Ἐχει δὲ καὶ ἕτερος εἰς αὐτὸν λόγος, ἦσσαν μὲν τοῦ προτέρου γνώριμος, λεγόμενος δὲ καὶ οὗτος· ἀδελφὴν γενέσθαι Ναρκίσσω δίδυμον, τὰ τε ἄλλα ἐς ἅπαν ὅμοιον τὸ εἶδος, καὶ ἀμφοτέροις ὡσαύτως κόμην εἶναι, καὶ ἐσθήτα εἰκυῖαν αὐτοὺς ἐνδύεσθαι, καὶ δὴ καὶ ἐπὶ θήραν ἰέναι μετὰ ἀλλήλων. Νάρκισσον δὲ ἔρασθῆναι τῆς ἀδελφῆς, καὶ ὡς ἀπέθανεν ἡ παῖς, φοιτῶντα ἐπὶ τὴν πηγὴν, συνιέναι μὲν ὅτι τὴν ἑαυτοῦ σκιὰν ἑώρα, εἶναι δὲ οἱ καὶ συνιέντι ῥαστώνην τοῦ ἔρωτος, ἅτε οὐχ ἑαυτοῦ σκιὰν δοξάζοντι, ἀλλὰ εἰκόνα ὀράν τῆς ἀδελφῆς. νάρκισσον δὲ ἄνθος ἡ γῆ καὶ πρότερον ἔφυνεν (ἐμοὶ δοκεῖν) εἰ τοῖς Πάμφω τεκμαίρεσθαι χρή τι ἡμᾶς ἔπεσι. γεγρονῶς γὰρ πολλοῖς πρότερον ἔτεσιν ἢ Νάρκισσος ὁ Θεσπιεὺς, κόρην τὴν Δήμητρός φησιν ἄρπασθῆναι παίζουσαν καὶ ἄνθη συλλέγουσαν· ἄρπασθεισαν δὲ οὐκ ἴοις ἀπατηθεῖσαν, ἀλλὰ ναρκίσσοις.—Pausanias ix. 31.

We are indebted to the compilations of an Empress, c. 1060, A.D., and an Archbishop of Thessalonica, c. 1160, A.D., for two brief notices of the legend in the form in which it is generally current, which correspond so closely as to suggest that one is copied from the other, or that both drew from some common source.

Περὶ τοῦ Ναρκίσσου.

Νάρκισσος, υἱὸς μὲν ἦν Κηφισσοῦ ποταμοῦ Φωκικοῦ, καὶ Λειριοέσσης νύμφης, κάλλος δὲ ἔχων ἀμύθητον, ἐπικύψας πηγῇ τινι, καὶ τῆς ἑαυτοῦ σκιᾶς ἐρασθεὶς, ἔρριψεν ἑαυτὸν ἐκεῖ, καὶ ἐνεπνίγη τῷ ἐνόπτρῳ ὕδατι· καὶ ἡ γῆ ἀνέδωκε φυτὸν ὀμώνυμον τῷ νεανίᾳ.—Eudocia Ἰωνιά, sive Violarium, p. 304, ed. Villosion, Venet. 1781. 4to.

ἱστορεῖται δὲ Θεσπεία εἶναι τὸν Νάρκισσον, ὃς ἦν μὲν υἱὸς Κηφισσοῦ τοῦ ποταμοῦ καὶ Λειριοέσσης νύμφης· κάλλος δὲ ἔχων ἀμύθητον, ἐπικύψας πηγῇ τινι καὶ τῆς ἑαυτοῦ σκιᾶς ἐρασθεὶς, ἔρριψεν ἑαυτὸν ἐκεῖ, καὶ ἐναπεπνίγη τῷ ἐνόπτρῳ ὕδατι. καὶ ἡ γῆ ἀνέδωκε φυτὸν ὀμώνυμον τῷ νεανίᾳ.—Eustathius in Homeri Iliad ii. vol. i. p. 266, ed. Romæ, 1542.

Joannes Tzetzes places his birth in Laconia, a mistake into which he was led by Lucian, who, beside mentioning his name in the xviii Dialogue of the Dead, and in the ii Book of the Vera Historia, c. 19, writes in his Charidemus, c. 24, *ἐάν θ' Ὑάκινθον τὸν καλὸν, ἢ τὸν Λακεδαιμόνιον Νάρκισσον κάλλει νικῶμεν*, a passage which is judiciously corrected by Burman on *On. Met.* iii. 342, as follows: "Lucianus in Charidemo, circa finem, *Narcissum Lacedæmonium facit, nisi locus ille transpositione sanandus sit hoc modo, ἐάνθ' Ὑάκινθον τὸν Λακεδαιμόνιον, ἢ Νάρκισσον τὸν καλὸν κάλλει νικῶμεν, ut Heinsius in Schedis suis notaverat.*"

Περὶ Ναρκίσσου.

Νάρκισσος, Λάκων, θηρευτής, φιλόραιος ἦν νέος.

Ὡρα θερεία δὲ ποτε διψήσας μετὰ θήραν,

Ὡς ἐπικύψας πρὸς πηγὴν εἶδεν αὐτὸν ὠραίου,

Ἐρᾶ σκιᾶς τῆς ἑαυτοῦ καθάπερ ἄλλου νέου.

Χρήζων δὲ ταύτην κατασχεῖν ὑγρὸν ἀντλεῖ τὸν μόρον.

Joannes Tzetzes. *Historiarum Variarum Chiliades*, i. 9,

234—238.

Περὶ φιλαλληλίας τῶν κολοίων καὶ ψαρῶν.

Οἱ κολοιοὶ φιλάλληλοι, καὶ τῶν ψαρῶν τὸ γένος,
 Ὡς εἴπερ χέεις ἔλαιον ἐν τινι λεκανίσκῃ
 Ἐν τῇ σκιᾷ τῇ ἑαυτῶν τοὺς κολοιοὺς κρατήσεις,
 Ναρκίσσους ἄλλους Λάκωνας φανέντας φιλοσκίους.
 Ibid. iv. 119, 46—49.

He refers to him also in his Exegesis in Iliadem, first published by Hermann in 1812, at Leipsic. προσέτι καὶ λίθοι καὶ δένδρα καὶ ἐφευρήματα ἀπὸ τῶν ἀνθρώπων τὰς προσηγορίας ἐσχήκασιν· ὡς μύρρα, δάφνη, καὶ ὁ κυπάρισσος· ἔτι δὲ ὑάκινθος τε καὶ νάρκισσος, p. 11, 10. Again. Ἀπόλλων πόθῳ τῆς κορῆς δάφνην ὠνόμασεν, ὡς Λακεδαιμόνους τὸν Ὑάκινθον, ἔτι δὲ καὶ τὸν Νάρκισσον, καὶ δυστυχῶς τῷ θαλῷ περιστέφεται, p. 75, 15, and lastly, in the Scholia to the Exegesis, he quotes from some poet, whose name is not given :

Νάρκισσος φιλόκαλος ἦν νεανίας·
 ἰδὼν δὲ αὐτὸν ἐν σκιᾷ τῶν ὑδάτων,
 οὕτω καλὸν μέγιστον εὐειδῆ νέον,
 καὶ συσχεθεὶς ἔρωτι καὶ λαβεῖν θέλων,
 ἄλλον δοκῶν κάλλιστον εἰσορᾶν νέον,
 πίπτει καθ' ὑγρῶν καὶ περᾶ πύλας βίου·
 ἢ γῆ δὲ φυτὸν ἀντιδιδοῖ τοῦ νεοῦ. p. 139, 12.

Narcissus is also mentioned by Nonnus in his Dionysiaca :

ἀλλὰ τεδὸν λίπε πένθος ἐπεὶ φονίη παρὰ πηγῇ
 Νηϊάδες στενάχουσι καὶ οὐ Νάρκισσος ἀκούει, Bk. xi. 322,
 and, εἶχε δὲ Ναρκίσσοιο φερώνυμα φύλλα κορύμβων,
 ἠϊθέου χαριέντος, ὃς' εὐπετάλω παρὰ Λάτμῳ
 νυμφίος Ἐνδυμίων κεραῆς ἔσπειρε Σελήνης,
 ὃς πάρος ἠπεροπῆος εὐχρῶς εἶδει κωφῷ
 εἰς τύπον αὐτοτέλεστον ἰδὼν μορφούμενον ὕδωρ,
 κίτθανε, παπταίνων σκιοειδέα φάσματα μορφῆς, Bk. xlviii. 581.

on which latter passage see Creuzer, Plotinus de Pulcrit. Præparatio, p. xlvi.

In the second line of this extract there are three readings, ὃς, ὄν, ὄσ'. The first does not make sense. The second raises the question of Narcissus being the

son of Endymion and Selene, a statement for which there is no other authority; while the last, ὅσ', refers to the abundance of the flowers called forth by the Hours, as described in the lines immediately preceding the passage quoted.

χαριζόμεναι δὲ Λυαίῳ
 δμωίδες Ἡελίοιο κατέγραφον ἄνθεσιν ὦραι,
 πίδακος ἄκρα μέτωπα, καὶ ἐνόδοισιν ἀήταις
 ἀρτιφύτου λειμῶνος ἰμάσσετο νήδυμος ἀήρ.

This reading is supported as to its meaning by Virgil's,

Quam multa in sylvis autumni frigore primo
 Lapsa cadunt folia. *Æneid.* vi. 309.

and Milton's,

Thick as autumnal leaves that strow the brooks
 In Vallombrosa. *Paradise Lost*, i. 302.

Suidas in his *Lexicon*, vol. iii. p. 142, ed. Kuster, records the following proverb, which is printed also in Gaisford's *Paræmiographi Græci*, p. 98, No. 807 of those "E cod. Bodleiano," πολλοί σε μισήσουσιν ἂν σαυτὸν φιλήσῃ τοῦτό φασι Νύμφας πρὸς τὸν Νάρκισσον εἰπεῖν ἀποβλέποντα εἰς τὴν πηγὴν, καὶ τὴν οἰκείαν ποθοῦντα μορφήν.

Another of the late Byzantine authors, Nicetas Eugenianus, who lived in the twelfth century, in his *Poem on the adventures of Drosilla and Charicles*, alludes to the fate of Narcissus in these lines:

Ἄρ' ἦλθες εἰς νοῦν τοῦ πάθους τοῦ Ναρκίσσου,
 ἀπορρίφέντος ἐξ ἔρωτος εἰς φρέαρ ;

iv. 246, 7, ed. Boissonade, Lugd. Bat. 1819.

Nor was it overlooked by some of the Greek Christian Fathers. Clemens Alexandrinus, in his *Pædagog*, iii. 94, 45 (vol. i. 258, ed. Potter), adduces it in argument:

οὐδὲ γὰρ, ὡς ὁ μῦθος Ἑλλήνων ἔχει, Ναρκίσσῳ προεχώρησεν τῷ καλῷ, τῆς
 ἑαυτοῦ εἰκόνας γενέσθαι θεατήν.

And Gregory Nazianz. introduces it in his *Carmen* xxix. *Adversus Mulieres* se nimis ornantes.

καὶ μορφῆς τις ἐῆς ποτ' ἐράσσατο, καὶ κατὰ πηγῆς
 ἦλατ' ἐπ' εἰδώλῳ κάλλεος οὐλομένου. Vol. ii. p. 572, 155, 6.

also in his *Carmen Ad Vitellianum*.

μορφῆς μὲν τις ἐῆς ποτ' ἐράσσατο, καὶ κατὰ πηγῆς
 ἦλατο, καὶ μιν ἔσοπτρον ἀπώλεσεν εἶδος ἐσθλοῦ. Vol. ii. p. 1020. 52, 3.

Several of the later Latin Poets make mention of Narcissus. Statius, in his Thebaid :

Tu quoque præclarum formâ Cephisse dedisses
Narcissum, sed Thespiacis jam pallet in agris
Trux puer ; orbatâ florem pater alluit undâ.—vii. 340.

Claudian De Raptu Proserpinæ :

Te quoque flebilibus mœrens, Hyacinthe, figuris,
Narcissumque metunt, nunc inclyta germina veris,
Præstantes olim pueros : tu natus Amyclis ;
Hunc Helicon genuit : te disci perculit error ;
Hunc fontis decepit amor : te fronte retusâ
Delius ; hunc fractâ Cephissus arundine luget.—ii. 131.

Ausonius, in his 6th Idyll, “ Cupido Cruci affixus ” :

Quorum per ripas nebuloso lumine marcent
Fleti olim regum et puerorum nomina flores,
Mirator Narcissus, et Cebalides Hyacinthus.—8.

and in his Epigrams :

XCVI.

Furitis procaces Naiades,
Amore sævo et irrito.
Ephebus iste flos erit.

XCVII.

Si cuperes alium, posses, Narcisse, potiri :
Nunc tibi amoris adest copia, fructus abest.

XCVIII.

Quid non ex hujus formâ pateretur amator,
Ipse suam qui sic deperit effigiem ?

XCIX.

Commoritur, Narcisse, tibi resonabilis Echo,
Vocis ad extremos exanimata modos.
Et pereuntis adhuc gemitum resecuta querelis,
Ultima nunc etiam verba loquentis amat.

Pentadius, in Anthologia Meyeri Lips. 1835, 242, sqq. pp. 96, 97 and others, anonymous, 666, sqq. pp. 223, 224. In the Poetæ Latini Minores, ed. Wernsdorf, Altenburg 1782, vol. iii. pp. 272-275. Burmannus Anthologia Latina, i. n. 139, sqq. and in the Collectio Pisaurensis Pisauri 1766, vol. iv. pp. 439, 440 :

242. Narcissus.

Cui pater amnis erat, fontes puer ille colebat,
Laudabatque undas, cui pater amnis erat.
Se puer ipse videt, patrem dum quærit in amne,
Perspicuoque lacu se puer ipse videt.

Quod Dryas igne calet, puer hunc inridet amorem,
Nec putat esse decus, quod Dryas igne calet.
Stat stupet hæret amat rogat innuit adspicit ardet
Blanditur queritur stat stupet hæret amat,
Quodque amat, ipse facit vultu prece lumine fletu,
Oscula dat fonti, quodque amat, ipse facit.

243. Narcissus.

Invenit proprios mediis in fontibus ignes,
Et sua deceptum torret imago virum.

244. Narcissus.

Hic est ille, suis nimium qui credidit undis,
Narcissus vero dignus amore puer.
Cernis ab irriguo repetentem gramine ripam,
Ut, per quas periit, crescere possit, aquas.

245. Narcissus.

Crede ratem ventis : animum ne crede puellis.
Namque est femineâ tutior unda fide.
Femina nulla bona est, vel si bona contigit una,
Nescio quo fato res mala facta bona.

246. Narcissus.

Se Narcissus amat, captus lenonibus undis :
Cui si tollis aquas, non est ubi sæviat ignis.

666. Narcissus.

Dum putat esse parem vitreis Narcissus in undis,
Solut amore perit, dum putat esse parem.

667. Narcissus.

Ardet amore sui flagrans Narcissus in undis
Cum modo perspiciâ se speculatur aquâ.

668. Narcissus.

Suspirat propriæ Narcissus gaudia formæ,
Quem scrutata suis vultibus unda domat.

669. Narcissus. Cento Virgilianus.

Candida per silvam primævo flore juvenus
Adsidne veniebat; ibi hæc cœlestia dona
Et fontes sacros insigni laude ferebat
Insignis facie, longumque bibebat amorem,
Intentos volvens oculos securus Amorum.
Dum stupet atque animum picturâ pascit inani,
Expleri mentem nequit ardescitque tuendo
Egregium formâ juvenem, quem Nympha crearat,

2 N 2

Sic oculos, sic ille manus, sic ora ferebat.
 His amor unus erat; dorso dum pendet iniquo,
 Oblitusve sui est, et membra decora juventæ
 Miratur, rerumque ignarus imagine gaudet.
 Illicet ignis edax secreti ad fluminis undas
 Ipsius in vultu vanâ spe lusit amantem,
 Et præceps animi collo dare brachia circum
 Ter conatus erat, nec quid speraret habebat.

Some of the later Latin mythographers have condensed Ovid's version of the story of Narcissus into brief prose narratives; of whom Lactantius Placidus is printed in the *Mythographi Latini*, by Muncker, Amst. 1681; and two others were inserted by Angelo Mai in his collection "Classicorum auctorum e Vaticanis Codicibus Editorum," vol. iii. Romæ, 1831. The former of these he thinks may be a second Hyginus, living in the fifth century A.D.; and the other, who was a Christian, copied his predecessor to some extent, but occasionally differs from him entirely. In the account of Narcissus he gives the name of his mother as Alciope instead of Liriope, or Leirioessa as it is in some of the Greek writers.

Isidorus *Origines* xvii. cap. ix. p. 1254, 16. Ed. Gothofredi 1622 :

"Narcissus herba fabulosè impositum nomen habet à quodam puero, cujus membra in hunc florem transierunt, qui et nomen Narcissi in appellatione custodit, et decus pulchritudinis in candore retinet florum."

Servius in *Virgillii Eclog.* ii. 47, 8 :

"Sanè Papaver, Narcissus, Anethus, pulcherrimi pueri fuerunt: quique in flores suorum nominum versi sunt: quos ei offerendo, quasi admonet, nequid etiam hic tale aliquid unquam ex amore patiatur."

The following are added from the modern Latin poets:

Andræ Alciati *Emblemata*.

Φιλαυτία. 147.

Quod nimium tua forma tibi Narcisse placebat,
 In florem, et noti est versa stuporis olus.
 Ingenii est marcor, cladesque Philautia; doctos
 Quæ pessum plures datque, deditque viros:
 Qui veterum abjectâ methodo, nova dogmata quærunt,
 Nilque suas præter tradere phantasias.

Delitiæ Poetar. Italor. 1608, vol. i. p. 44.

Joannis Francisci Apostolii *Poemata*.

Ad Narcissum.

Das meritò, Narcisse puer pulcherrime, pœnas,
 Das meritò, et facies te tua jure capit.

Jactabat frustra voces resonabilis Echo ;
Nunc frustra vultus expetis ipse tuos.

Carmina Illustrium Poetarum Italarum,

Florentiæ, MDCCXIX. Tom. i. p. 310.

Delitiæ Poetarum Italarum, 1608. Vol. i. p. 242.

De Narcisso.

Narcissum in claris Narcissus viderat undis:

Dum putat esse alium, quem videt, ardet amans.

Miratur, loquitur, blanditur; ut omnia cernit

Irrita, in ingratas se jaculatur aquas.

Et propriâ ardentem deceptus imagine flammam

Extinxit gelidis quam sibi fecit aquis.

Faustus Sabæus, Delit. Poet. Ital. ii. 554.

De Narcisso.

Hic est ille puer, qui dum fallacibus undis

Crederet, est vano lusus amore sui.

Et nunc adserpit languenti gramine ripæ;

Ut quibus aruerit, jam revirescat aquis.—Ibid. p. 570.

De Narcisso.

Ardebat proprii Narcissus imagine vultus,

Fontis et ad ripas hæc moriturus ait:

Forma in amore juvat: extinguitur ignis in undâ:

Me miserum, nostri est utraque causa mali.

Jo. Bapt. Scaphenatius, Del. Poet. Ital. ii. 921.

Ad Echo de Morte Narcissi.

Funera Narcissi Nymphæ lacrymentur, at Echo

Gaude, rivalis dum perit ille tuus.

Henrici Harderi Epigr. Lib. ii. 38, in Delitiæ

Poetarum Danorum, ii. 255.

Narcissus.

Nymphas despexi; Narcissi unius amore

Flagravi, atque amor hic, corporis umbra fuit.

Flos tandem factus: miraris? nempe brevis flos.

Quin umbra est quicquid vanus ineptit Amor.

Paschasii Icones, Del. Poet. Gallor. ii. 847.

Narcissi.

Hei mihi quid prodest vanæ ostentatio formæ

Quæ peritura fugit, quæ fugitiva perit ?

En ego flos, olim nostri tam stultus amator,

Objicior pecori pastus et esca levis.

Quod commune aliis, mihi cur natura negavit,

Umbram ut qui colui, mortuus umbra forem ?

Nempe quod, et vivum, et morientem, pendere pœnas

Invisi fastus me voluere Dei.

Paschasii Epitaph. Ibid. p. 1019.

Narcissus.

Dum vitreo se fonte videt Narcissus, et ardet
 Protinus adspectâ florentis imagine formæ.
 Quæ res exitio fuit illi, atque omnibus olim
 Semper erit, similis quoscunque agitaverit error.

Michael Hospitalius Epistolar. iv. 1. Del. Poet. Gallor, ii. p. 186.

The myth of Narcissus was well-suited to meet the notions of the Neo-Platonists, whence Plotinus (ob. 270 A.D.) in his disputation *περὶ τοῦ καλοῦ* (Ennead. i. vi. 8, p. 112, ed. Creuzer, Oxon. 1835, 4to, and p. 56, ed. Heidelberg, 1814), introduces it in illustration of his argument, that the soul must penetrate through the outward to discover the inward beauty. *τίς οὖν ὁ τρόπος; τίς μηχανή; πῶς τις θεάσεται κάλλος ἀμήχανον, οἷον ἔνδον ἐν ἀγίοις ἱεροῖς μένον, οὐδὲ προῖον εἰς τὸ ἔξω, ἵνα τις καὶ βέβηλος ἴδῃ. ἴτω δὴ καὶ συνεπέσθω εἰς τὸ εἶσω ὁ δυνάμενος, ἔξω καταλιπὼν ὄψιν ὀμμάτων, μηδ' ἐπιστρέφων αὐτὸν εἰς τὰς προτέρας ἀγλαΐας σωμάτων· ἰδόντα γὰρ δεῖ τὰ ἐν σώμασι καλὰ, μήτι προστρέχειν, ἀλλὰ γνόντας ὡς εἰσὶν εἰκόνες καὶ ἴχνη καὶ σκιαὶ, φεύγειν πρὸς ἐκεῖνο, οὐ ταῦτα εἰκόνες. εἰ γὰρ τις ἐπιδράμοι λαβεῖν βουλόμενος ὡς ἀληθινόν, οἷα εἰδώλου καλοῦ ἐφ' ὕδατος ὀχουμένου, οὐ λαβεῖν βουληθεὶς ὡς που τίς μῦθος, δοκῶ μοι, αἰνέττεται, δὺς εἰς τὸ κάτω τοῦ ρεύματος, ἀφανῆς ἐγένετο· τὸν αὐτὸν δὴ τρόπον ὁ ἐχόμενος τῶν καλῶν σωμάτων, καὶ μὴ ἀφιεῖς, οὐ τῷ σώματι, τῇ δὲ ψυχῇ καταδύσεται εἰς σκοτεινὰ καὶ ἀτερπῆ τῷ νῶ βάθη, ἔνθα τυφλὸς ἐν ἄδου μένων, καὶ ἐνταῦθα κάκεῖ σύνεσται.* See Creuzer's edition, 1814, and his *Præparatio*, prefixed to it, of which pp. xlv. to lxx. treat *De Narcisso*.

Another writer published by Gale in his *Opuscula Mythologica*, Amst. 1688, under the title of "Anonymus de Incredilibus," and who cannot have lived before the latter part of the fifth century, (as he quotes Proclus, who died in 485 A.D.,) and would thus be at least two centuries later than Plotinus, moralises the story, as follows, in the ix. chapter, *περὶ Ναρκίσσου*.

Λέγεται περὶ αὐτοῦ, ὡς ἐν ὕδατι τὴν ἑαυτοῦ σκιὰν ἰδὼν, καὶ ἐρασθεὶς ἤλατο εἰς τὸ ὕδωρ, ἐφ' ᾧ τὴν αὐτοῦ σκιὰν περιπτύξασθαι, καὶ οὕτως ἀπεπνίγη. οὐκ ἄληθες δὲ τοῦτο. οὐ γὰρ εἰς ὕδωρ ἀπεπνίγη, ἀλλ' ἐν τῇ ρευστῇ τοῦ ἐνύλου σώματος φύσει τὴν ἑαυτοῦ θεασάμενος σκιὰν, ἥτοι τὴν ἐν τῷ σώματι ζωὴν, ἥτις ἐστὶ τὸ ἔσχατον εἶδωλον τῆς ὄντως ψυχῆς, καὶ ταύτην ὡς οἰκείαν περιπτύξασθαι σπουδάσας, τουτέστι τὴν κατ' αὐτὴν ζωὴν ἀγαπήσας, ἀπεπνίγη, γεγονὼς ὑποβρύχιος, ὡς φθείρας τὴν ὄντως ψυχὴν· ταυτὸν δὲ εἰπεῖν τὸν ὄντως ἑαυτῷ προσήκοντα βίον. ὅθεν καὶ παροιμία τις φάσκει, Δεδιὼς τὴν σαυτοῦ σκιὰν,

διδάσκει δὲ δεδιέναι τὴν περὶ τὰ ἔσχατα ὡς πρῶτα σπουδῆν, ὕλεθρον ἡμῖν ἐνάγουσαν τῆς ψυχῆς, ἥτοι ἀφανισμόν τῆς ἀληθοῦς τῶν πραγμάτων γνώσεως, καὶ τῆς προσηκούσης αὐτῇ κατ' οὐσίαν τελειότητος. οὕτως ὁ εἰς τὰς παρὰ Πλάτωνι Παροιμίας γράψας.

From Severus, a Sophist who taught at Alexandria about the end of the fifth century, we have this short narrative:

τὸ κατὰ Νάρκισσον διήγημα.

παραλόγου πάθους ὁ λόγος ὑπῆρξε παραλογώτερος· Νάρκισσος γὰρ ἦν ἐρῶν οἴκοθεν καὶ φθειρόμενος οἴκοθεν· ὥρα μὲν γὰρ διέφερε σώματος· ὅθεν δὲ τὴν ὥραν καὶ τὸν πόνον ἐκτῆσατο· καταλαμβάνει γὰρ πηγὴν ὁ πιόμενος· θεατῆς δὲ τῆς οἰκείας μορφῆς καταστάς, ἐραστῆς ὁ αὐτὸς καὶ θεατῆς κατεφαίμετο· ἦρα δὲ, ὅθεν αὐτὸς ἐξ αὐτοῦ καταφθείρεται· ἐρώμενος ἦν ἐραστὴν οὐ κτησάμενος· ἀλλ' ἐπὶ πηγὴν ἑαυτὸν ἐπαφείς, ἔστεργε μὲν τὴν σκιὰν ὡς ἐρώμενος· ἑαυτοῦ δὲ λαβόμενος, ἑαυτὸν ἐναφῆκε τοῖς ὕδασι· καὶ παραψύχην τοῦ πάθους ζητῶν βίου στέρησιν εὔρατο, τοσοῦτον τῆς τελευτῆς ὀνησάμενος, ὅσον εἰς τέλος μεταπεσεῖν· καὶ δηλοῖ τὴν μνήμην ὁμοιούμῳ βλαστήματι.— Severi Narrationes et Ethopoeiæ. Narr. 3, ed. Walz. in Rhetores Græci, Stuttgartiæ 1832, oct. vol. i. p. 538.

Nicolaus, a Rhetor, also living about the end of the fifth century, and perhaps at Constantinople, makes Narcissus the subject of one of his Pro-gymnasmata:

κατασκευὴ ὅτι εἰκότα τὰ κατὰ Νάρκισσον.

φθέγγονται μὲν οἱ ποιηταὶ τὰ Μουσῶν, καὶ παρ' ἐκείνων ὅ τι ἂν διεξέλθωσι φέρουσι· καὶ δεῖ βουλὰς οἰκείας νομίσαι Μουσῶν, ἃ ποιηταὶ κατεμέτρησαν, ὥστε τοῖς ἀπιστοῦσι καταλείπεται κίνδυνος· οὐ γὰρ ποιηταῖς ἀντερεῖν, ἀλλ' αὐταῖς ἀναγκάζονται Μούσαις· καὶ πολλῶν μὲν πάρεστι τοὺς ποιητὰς ἄγασθαι, μάλιστα δὲ ὧν φιλοσοφοῦσιν εἰς Νάρκισσον. οἶα γὰρ εἰπόντων ἀντερεῖν τινες τετολμήκασιν· Νάρκισσος, φασί, μειράκιον γέγονε. τί τούτου πρὸς θεῶν ἀπιστον; οὐ πρεσβυτάτη τῶν ἀνθρώπων γένεσις, ἥ τὰ ἀνθῶν προῆλθε βλαστήματα, πρὸς ἀνθρώπων τῇ γὰρ τὰ δι' ἀνθρώπους γενόμενα· δι' ὧν τοίνυν ἡ γῆ πάντα βλαστήματα πρὸς τὴν ἀνθρώπων προενήνοχεν ὀνησιν, πειράκιόν τι νενομίσται Νάρκισσος, ἐξ οὗ προῆλθεν ἄνθος ὁμώνυμος, καὶ τὸ παρασχὸν τὴν γονὴν καταβάλλει τὴν ὀνησιν· γεγονὼς τοίνυν ὁ νέος διαπρεπῆς τὴν ὕψιν, εἰς τὸν οἰκεῖον προελήλυθε πόθον. ᾧ γὰρ ἀνθρωποὶ ποθεῖν ἐτέρους ἐπαίρονται, τούτῳ Νάρκισσος ποθεῖν ἑαυτὸν ἠναγκάζετο, καὶ κύλλος οἰκεῖον ἠγαγεν ἔρωτα, ὡς ἐτέρους

κεκίνηκε, καὶ τοιοῦτο μᾶλλον οἰκείας ὄψεως ἐρᾶν πιθανώτερον, ὅσον τὰ μὲν ἑαυτῶν ἀκριβέστερον ἔγνωμεν, ἃ δὲ μὴ πρόσεστι μόνον εἰκάζομεν· ὥστε εἰ τὸ μᾶλλον εἰδέναι πλέον παρασκευάζει πόθειν, οἰκείας ὄψεως ἐτοιμότερον ἔρωσ ἐγγίνεται, καὶ μᾶλλον παράλογον ἐραστῆς ἐτέρου φανείς, ἢ μορφῆς οἰκείας ἐαλωκῶς, ὥστε ἢ τὴν ὥραν ἀναιρητέον τοῦ νέου, ἢ τιθεμένου συγχωρητέον τῷ πόθῳ· ἐρῶν δὲ ἑαυτοῦ καὶ τὴν οἰκείαν ὥραν πόθου δεξάμενος εὔρεσιν, ὅθεν ἐπόθει, παρὰ τοῦτον ἠπείγετο· τῆς γοῦν ἐν ὕδασιν ἰδέας ἀλοῦς, ἐπὶ τῶν ὑδάτων τὸ φαινόμενον ἔστεργεν. Οἶδα τοίνυν, ὅτι τινὲς ἀντεροῦσιν, ὡς οὐχ οἶόν τε εἶναι, σκιᾶς ἐρασθῆναι τὸν νέον, ἐγὼ δὲ, ὅσον ἐρᾶν τις αὐτὸν συγχωρήσειε, τοσοῦτον ἂν φαίην ἀμαρτάνειν εἰς κρίσιν. ἔρωσ γὰρ περὶ ὃ ποθεῖ κρίνειν οὐκ ἔγνωκεν· αἱ γὰρ ὁπωσοῦν ἐπιθυμῖαι τὸ κρίνειν τοῖς ἐπιθυμοῦσιν οὐ καταλείπουσιν· τοσοῦτῳ δὲ μᾶλλον ἀφαιρεῖται τὴν κρίσιν ὅσῳ καὶ μείζον παντὸς γέγονεν ἔρωτος· ἤδη δὲ καὶ πολλοὶ σωματίων αἰσχρῶν ἐρασταὶ καθεστήκασι· κάλλους μὲν ἔρωσ προέρχεται, ὃ δὲ μὴ καλὸν εἶδέ τις, τοῦτο δι' ἔρωτος ἔκρινεν ἄριστον. ὅθεν οὐδὲν ἀπεικὸς, οὐδὲ Νάρκισσον ἐμπεσόντα εἰς ἔρωτα τὴν σκιὰν τίμῃν ὡς ἐρώμενον· αἰεὶ γὰρ τι μείζον ὁ πόθος οἷς ποθεῖ περιτίθησιν οὐκοῦν οὐδὲν ἀπεικὸς, οὐδὲ Νάρκισσον ποθεῖν τὸ τῆς οἰκείας ὄψεως εἶδωλον· σφαλῆς δὲ τὰ πρῶτα τὴν δόξαν, εἰκότως ἀμαρτάνει τὰ δεύτερα, καὶ τοῖς ὕδασιν ἐπαφήκεν αὐτὸν, ὥσπερ τι ληψόμενον· πεσόντα δὲ διαδέχεται θάνατος· οὐ γὰρ ἐστίν, οὐκ ἐστίν παραλόγου πόθου πέρασ ἔξω κινδύνων εὔρεῖν· πεσόντος δὲ τοῦ νέου παρὰ τὰ νάματα προῆλθεν ἄνθος, ὃ τὴν ἐκ τοῦ νέου δέχεται κλήσιν· καὶ ταῦτα ποιητῶν ἄγαμαι μάλιστα, προσηγορίας εἶναι τῶν ἀνθρώπων φιλοσοφούντων τοῖς ἄνθεσιν; ὧν γὰρ αἱ κλήσεις, τούτων αἱ γενέσεις νομίζονται· ταῦτα καὶ τὰ τοιαῦτα καὶ λέγειν ἔδει τοὺς ποιητὰς καὶ εἰποῦσι προστίθεσθαι.—Nicolai Progyrnasmata, cap. vi. 2, ed. Walz. in Rhetores Græci, Stuttgartiæ 1832, oct. vol. i. p. 294.

Lastly, Nicephorus, another Rhetor towards the end of the twelfth century, under Alexius Comnenus at Constantinople, displays his skill in another but similar exercise:

τὸ κατὰ τὸν Νάρκισσον.

Νάρκισσος ὁ νῦν διαπρέπων ἐν ἄνθεσιν ἐν μειρακίοις πάλαι διέλαμπεν. εὐανθῆς ἦν τὸν τοῦ προσώπου λειμῶνα, καλὸς τὴν μορφήν, ἄμαχος τὴν θέαν, τὸ κάλλος ἀνίκητος. ἐφείλκετο καὶ τοὺς τῶν ἄλλων ὀφθαλμούς. ἀλλ' εἶχεν αὐτὸς ἕτερον ἔρωτα, κύνας ἐπισύρεσθαι, καὶ πρὸς θήρας ἰππάζεσθαι, καὶ ποτε πολλοὺς τοὺς ἐκ τῆς θήρας ἀποστάζων ἰδρώτας περιίσταται τινα πηγῆν, διαφανῆ

μὲν ἰδεῖν, ποτιμωτάτην δὲ πιεῖν, ἢ δὲ τὴν μὲν τῆς δίψης φλόγα μαραίνει τῷ μεираκίῳ, ἕτερον δὲ πῦρ ἀνάπτει τὸν ἔρωτα. καὶ διψῶντα μὲν ὕδατος παύει, κάλλους δὲ διψᾶν αὐθις βιάζεται. γίνεται τῆς ὥρας κάτοπτρον· ὡς ἐν πίνακι τῷ ρεύματι γράφει τὸν Νάρκισσον. καὶ τοῖς αὐτοῦ κάλλεσι βάλλεται Νάρκισσος. καὶ ὁ πολλοὺς πρότερον ἔδρασε, τοῦτο τηνικαῦτα παθὼν αὐτὸς ἔλαθε. Νάρκισσος ἐκ πηγῆς τὸ κάλλος ἀνέβλυξε, καὶ Νάρκισσος διψῶν οὐκ ἐμπίπλεται. Νάρκισσος ὑπερίσταται τῶν ναμάτων, καὶ Νάρκισσος ἕτερος ὑπὸ τὴν πηγὴν διεφαίνεται· ἐμειδία Νάρκισσος ἄνωθεν, καὶ κάτωθεν αὐθις ἀντεμειδία τὸ κάλλος. ταῦτα ἦν ἀμφοῖν πάντα ὡς ἐν κατόπτρῳ διαφανεῖ τῇ πηγῇ. ἀλλ' εἶχε τι καὶ θαύματος, οἷς διήλλαττε τὸ φαινόμενον. ὀφθαλμοὶ πρὸς τὴν ὄψιν ἐπεπήγασαν, καὶ τὸ κάλλος ἐναπέσταζε τῇ πηγῇ· ἢ τῶν ὑδάτων φύσις θάσσον ἀπέρρει, καὶ τὸ ρέυσαν ἐκ τῶν ὀφθαλμῶν ἐν οὐκ εἰδόσι μένειν ἐπεπήγει τοῖς ὕδασι. ἐντεῦθεν ὁ ἔρως θερμότερον ἐπέξεσεν τῷ Ναρκίσσῳ, ὁ δὲ μὴ φέρων τὸ πῦρ ἐπαφήκεν ἑαυτὸν τοῖς ρεύμασι, ὡς ἂν καὶ τὸν δοκοῦντα περιπτύξαιτο Νάρκισσον, καὶ τὴν ἔρωτος πυρκαϊὰν ἀποσβέσειεν. ἀλλ' ἢ τῶν ὑδάτων φύσις αὐτῷ κάλλει τὸν ἔρωτα ξυναπέσβεσε, τῷ ζῶντι Ναρκίσσῳ καὶ τὸν δοκοῦντα συναποκρύψασα. οὐ μιμεῖται τὴν πηγὴν ἢ γῆ, ἀλλ' οἰκτεῖρει τὴν συμφορὰν, καὶ σοφίζεται τὴν μνήμην τοῦ πάθους, καὶ τοῦ καλοῦ μεираκίου καλὸν ἄνθος ἀντιχαρίζεται Ναρκίσσῳ καὶ ἔρωτι. οὕτω καὶ μετὰ τελευτὴν περίεστι Νάρκισσος, καὶ αὐθις οὐδὲν ἦττον ἢ πρότερον εἰς κάλλος ἀνθεῖ.— Nicephori Progymnasmata, cap. ii. 14, ed. Walz. in Rhetores Græci, Stuttgartiæ, 1832, oct. vol. i. p. 440.

Such a story as that of Narcissus could not fail to be attractive to artists. The elder Philostratus (c. 200 A.D.), in his *Εἰκόνες*, ch. xxiii. and Callistratus (an author of uncertain date, but in the opinion of his editor, F. Jacobs, “ad seriora tempora detrudendus”), in his *ἐκφρασεῖς ἀγαλμάτων*, ch. v. have described respectively a painting and a statue of which he was the subject. Nor are we without original specimens of these ancient works. At Herculaneum were four pictures representing the whole myth, which are engraved in Ant. Herc. vii. tab. 28–31, though, according to Welcker, their order has been inverted, and tab. 28 should be the last of the series, which will then exhibit Narcissus “just returned from hunting (29), as having noticed his image reflected in the fountain, but yet unaffected by it (30), as totally absorbed in gazing on it, with Love standing near, holding an inverted torch (31), and, lastly, as worn out with his hopeless passion, Love still near him with his torch quite extinguished (28). Several statues have also been preserved and engraved. One, formerly in the Barberini collection, representing him as a young man standing with his eyes

fixed on the shadow in the fountain and insensible to any other object, is engraved in "Causei Museum Romanum, Romæ, 1746, fol. vol. i. § 2, pl. liii." Another at Florence, which exhibits him rather younger, and kneeling by the fountain, "stupens ac se in fonte prospiciens, vultuque ipso amoris exæstantis vim, suæque pulchritudinis admirationem gestu pariter suspensi brachii et manus expansæ perbellè declarans," is engraved in Gorii Mus. Florent. Flor. 1734, vol. iii. tab. lxxi. A third is in Guattani Mon. Ined. 1805, pl. 7, 8, and a fourth in the Vatican, in the Museo Pio-Clementino, by Visconti. This is mentioned in Tales of the Classics, 1830, i. p. 142, with this criticism by Sir J. E. Smith, "He has a very foolish face, as perhaps he ought."

With regard to these statues, however, the following cautions must be noticed. Creuzer, Præparatio ad Plotinum, p. lxxv. says, "Sunt et alia opera artis antiquæ quæ Narcissum vel exhibeant, vel exhibere sint judicata. Neque enim singuli pro Narcisso habendi, qui vulgo ita dictitantur, sive in signis, sive in anaglyphis alioque opere. Vide de his doctè disputantem Ennium Quirinum Viscontium in Museo Pio-Clementino," tom. ii. p. 60 seqq. Similarly Welcker, in his note on Philostratus, xxiii. p. 344, says, "Sculptas Narcissi imagines duas tantum sibi notas esse scripsit Zoega, quas statuas fuisse suspicor unam in Guattani Mon. Ined. et in Museo Florentino alterum. Sed in hâc Niobes filium ex dorso vulnerato nuper agnovit Danorum decus, Albertus Thorwaldsen." v. Zannonii Gal. di Firenze, Statue, tom. ii. tab. 74.

Engravings from ancient gems are in the Mus. Florent. ii. pl. xxxvi. No. 2; Winckelmann's Monument. Ant. Inedit. Roma, 1767, fol. No. xxiv. with an explanation on p. 29 of text; and in Worlidge's Engraved Gems, Lond. 1768, No. 13.

C. O. Muller, Hist. of Ancient Art, Lond. 1850, 8vo. p. 568, says that Narcissus was the device on the Thespian coins, and gives references to the following works, in addition to those already quoted. Museo Borbonico, i. 4, ii. 18; Lippert, i. ii. 63; Impr. d. Inst. i. 73; Bronze figure in the Royal Library at Paris, Clarac, pl. 590, No. 1281.

In the year 1797 a marble "puteal" was dug up near Ostia, on which the stories of Hylas and Narcissus were represented in combination, of which Zoega, a learned Dane, wrote an account in his own language.

Creuzer, in his Præparatio ad Plotinum, p. lxxvi. calls attention to another class of ancient works of art, the paintings on Greek vases. These, he states, often relate to the Mysteries, and sometimes to the fable of Narcissus. "Quam

in rem non inepta est conjectura *Millini*, Francogalli, qui in opere cui titulus *Peint. d. Vases, antiqq. tom. ii. p. 50*, ubi de vase illo *Poniatowskii Principis*, *Proserpinæ raptum exhibente*, exponit, in alterâ ejus vasis parte florem *Narcissum adumbratum suspicatur*, in alterius partis orâ caput juvenis *Narcissi*, *lepidè comans, venustum, atque ex calyce floris lætè virescentis prominens.*”

There is a copperplate engraving by *Ægidius Sadeler* (1570–1629), from his own design, of *Narcissus* admiring himself in a fountain, which is reckoned by *Bryan*, *Dict. of Engravers*, among his best productions. Another, by *A. Diepenbeck*, is No. xxxvi. of the “*Tableaux du Temple des Muses tirez du cabinet de feu M. Favereau*,” Paris, 1655, fol. p. 283, with a description, and learned notes by *M. de Marolles*. *Bryan* speaks highly of *Diepenbeck*’s powers.

The ancient expositions of the myth tended either towards the ethical side, and regarded *Narcissus* as a warning against self-love, or were metaphysical as in *Plotinus* and his followers. Modern interpreters, incline, however, towards the physical, either like the following French writer interpreting it of the phenomena of the world, or like *Sir George Cox* connecting it with the cycle of solar legends.

L’amour et la mort de *Narcisse* ont inspiré à *Ovide* un des Episodes les plus Spirituels des *Metamorphoses*. *Dumoustier*, *Lettres sur La Mythologie*, a heureusement imité et quelquefois embelli ce morceau, qui est a coup sûr le plus agréable de son ouvrage. Le mythe de *Narcisse* tient à la religion des *Thespies*, où sans cesse on voit reparaître les eaux, lacs, sources, fleuves, dieux-fleuves, nymphes, et les fleurs: les fleurs se mirent dans les eaux, et d’autre part, les fleurs jaunes sont des symboles de deuil. Ce n’est rien encore; à toute minute des éphèbes, de jeunes braves, des vierges s’identifient aux fleurs: *Clytie*, *Ajax*, *Hyacinthe*, *Abder*, *Daphné*, en sont les charmants et tristes temoins. Ces existences qui s’effacent de plus en plus, ces héros, ces vierges qui deviennent des fleurs, ces fleuves qui se resolvent en images, ces images qui ne sont que le néant, symbolisent la vanité non pas des choses humaines, c’est dire trop peu, mais de l’univers entier. Qu’est ce que le Monde? *Maïa*, *Maïa*, beauté mais illusion. Sans doute il est beau, cet univers, avec ses astres, sa lumiere, ses couleurs, son harmonie et sa population d’animaux et de fleurs; mais tout cela dans les dogmes du spiritualisme, est-ce ou n’est-ce pas? Voilà la question. Et la réponse, la voici: cela n’est pas. Qu’arrive-t-il donc? L’univers tout illusionnel qu’il est, ne s’imagine pas que tout soit illusion: il s’aime, il se mire, il s’admire, il aspire a la possession de quelque partie de lui-même. Il soupire pour des illusions. Il tend les bras à des images, il trouble l’eau paisible, condition du phénomène: et

alors adieu le spectacle dans lequel il s'est complu ! Narcisse est donc le monde. En un sens moins haut, Narcisse est l'ame qui, avide de positif, prend la fantasmagorie physique pour une réalité, et tantôt sur les ailes du plaisir la poursuit, l'embrasse, l'étreint, et s'aperçoit qu'elle n'étreint qu'une ombre, tantôt se livrant aux speculations de la metaphysique, scrute le phénomène, cherche un criterium, et ne trouve à la place de la certitude que de désolantes raisons de tout revoquer en doute. Les idées que nous esquissons ont été variées de plus d'une manière par d'habiles mythographes. Nous ne pouvons les suivre dans tous les détails aux quels ils se livrent. Le phénomène si fameux du mirage, qui a donné lieu à la creation de la fée Morgane et à la Melusine etc. se lie de loin aux fables de Narcisse. L'eau est la grande magicienne. Qui pénétré de cette idée, on parcourt les fables de Circé, de Calypso, d'Addirdaga, de Neith, on sera étonné de la richesse de ces mythes en eux-mêmes, et des rapports qu'ils offrent avec Narcisse, et tout d'autres. Comp. aussi le mythe des Nymphes Ascanides enlevant Hylas, ainsi que celui des Sirenes attirant à elles quiconque passe et le gardant à tous jamais dans leur eaux. La plus celebre representation figurée de Narcisse est celle qu'on trouve dans le *Musée Florentin*, iii. 71. Voy. aussi Winckelman, *Monum. Ant. Ined.* xxiv.; et les remarques de Visconti, *Musee Pio-Clementin.* ii. p. 60 etc.

Biographie Universelle. Partie Mythologique. Paris 1832. Art. Narcisse.

“Of the story of Narkissos, Pausanias* gives two versions. The former, which describes him as wasting away and dying through love of his own face and form reflected in a fountain, he rejects, on account of the utter absurdity of supposing that Narkissos could not distinguish between a man and his shadow. Hence he prefers the other, but less known, legend, that Narkissos loved his own twin sister, and that on her death he found a melancholy comfort in noting the likeness of his own form and countenance to that of his lost love. But the more common tale, that Narkissos was deaf to the entreaties of the nymph Echo, is nearer to the spirit of the old phrase, which spoke of the sleep of the tired sun.

* ix. 31, 6. “He rejects also the notion that the flower was so named after Narkissos, the former having certainly existed before his time, inasmuch as Persephonê, who belongs to an earlier period, was caught while plucking a narcissus from its stem”—Note, ii. p. 32.

“The stupefying narcissus, with its hundred flowers springing from a single stem, . . . must be a narcotic which lulls to sleep the vegetation of nature in the bright yet sad autumn days when heaven and earth smile with the beauty of the dying year, and the myth necessarily chose the flower whose name denoted this dreamy lethargy.”—Cox, *Mythology of the Aryan Nations*, ii. 299.

His very name denotes the deadly lethargy (*νάρκη*) which makes the pleadings of Selênê fall unheeded on the ear of Endymiôn; and hence it is that when Persephonê is to be taken at the close of summer to the land of darkness, the narcissus is made the instrument of her capture. It is the narcotic which plunges Brynhild into her profound slumber on the Glistening Heath, and drowns Briar Rose and her fellows in a sleep as still as death."—Cox, G. W., *Mythology of the Aryan Nations*, ii. 32, 33, section x. "Hellenic Sun-Gods and Heroes."

A poem entitled *Narcissus*, in Latin verse, was published by John Clapham, Lond. 1521, 4to., a copy of which is in the British Museum. The full title of this poem is, *Narcissus, sive Amoris Juvenilis et præcipuè Philautiæ Brevis atque Moralis Descriptio, Londini, excudebat Thomas Scarlet, 1591*. It comprises, Dedication to the Earl of Southampton A, 2. The poem itself, *Narcissus*, in Latin Hexameters, printed in Italic Type, six leaves, A 3, to B. 4. On B. 2 are 31 lines of Echo Verses. His end is thus stated:

" Deficit, et pronus de ripâ decedit, et sic
Ipse suæ periit deceptus imaginis umbrâ."

Venus procures his metamorphosis into the flower:

" Flos erit, atque suo sumet de nomine nomen.
Flosque. Juventuti sacer est, bene notus in arvis.
Ultima sors hæc est nimium infelicis amantis."

The story of *Narcissus* is introduced by Warner (1586-1592) into his *Albions England*, chap. xlvi. Richard Brathwaite wrote "The Golden Fleece, whereto bee annexed Two Elegies entitled *Narcissus Change* and *Æsons Dotage*," London, 1611, 8vo. See *Collectanea Anglo-Poetica* ii. 336 (Chetham Society), 1861. Henry Reynolds appended one in English to his *Mythomystes* London [c. 1630], 4to., entitled "The Tale of *Narcissus* briefly Mythologised." It is in stanzas of eight lines each, being "Ovids story paraphrastically Englisht after the authors owne way." It occupies pp. 87-105, and is followed by six pages of Observations upon the Tale. There is a notice of it with extracts in *Collier's Bibliographical Account of Rare Books*, 1865, vol. i. pp. 553-555. James Shirley, the Dramatist, wrote *Narcissus or the Self Lover*, London, 1646, 12mo. In Dyce's edition, London, 1833, vol. vi. pp. 463-489; and in 1873 a volume was issued by E. Carpenter,—*Narcissus, and other poems*,—the former occupying nineteen pages. It may be noted that *Narcissus* was the subject of a "Classic Carol" in the "Comic Offering for 1834, the fair editress, Miss L. H. Sheridan, perhaps avenging her

sex by allowing one who had despised their beauty to be held up to laughter in a burlesque. The French have a poem by Malfilatre, entitled "Narcisse en l'isle de Venus, en quatre Chants;" (based chiefly on Ovid), Paris, n.d., but the Approbation dated 1766, and stating justly, "Il y a dans cet Ouvrage de la Poesie, et de la facilité: c'est une fiction agréable où la Fable est ingénieusement mise en œuvre." Also a comedy by Rousseau, "Narcisse ou L'Amant de Lui Même, 1752." There is in Italian, "L'Alterazza di Narciso," Ven. 1611, 12mo. a dramatic piece by Francis Andreini.

Bacon, in his book "De Sapiientia Veterum," inserts Narcissus as an example of self-love, chapter iv. being headed "Narcissus sive Philautia." In Shaw's English version the Fables are classified as Physical, Moral, and Political Mythology; and Narcissus is the third of the Moral Fables. Allusions to Narcissus are frequent in our own literature, and no doubt in that of other peoples, but it may be as well to cite those in Shakspeare, as the two from his poems may have had some influence on our author, and led him to select this story as a subject for his own work. In Antony and Cleopatra, ii. 5, 96, Cleopatra says to Charmian:

"Hadst thou Narcissus in thy face, to me
Thou wouldst appear most ugly."

In Venus and Adonis the goddess urges:

"Is thine own heart to thine own face affected?
Can thy right hand seize love upon thy left?
Then woo thyself, be of thyself rejected,
Steal thine own freedom and complain of theft.
Narcissus so himself himself forsook,
And died to kiss his shadow in the brook." 157-162.

While lastly in Lucrece Tarquin soliloquizes:

"And how her hand, in my hand being lock'd,
Forced it to tremble with her loyal fear!
Which struck her sad, and then it faster rock'd,
Until her husband's welfare she did hear:
Whereat she smiled with so sweet a cheer,
That had Narcissus seen her as she stood
Self-love had never drown'd him in the flood." 260-267

NOTES TO NARCISSUS.

- P. 37, l. 2. *Nice*.] “Nice is from ‘nescius,’ meaning first, ‘ignorant,’ then ‘foolish,’ then ‘foolishly hard to please,’ then ‘judiciously hard to please,’ then ‘refined,’ ‘agreeable.’” Dr. Abbott on Bacon’s Essay, 2, 30. Professor Skeat adds, that “the remarkable changes in the sense may have been due to confusion with E. *nesh*, which sometimes meant ‘delicate’ as well as ‘soft.’” It is properly applied to persons, as on p. 39, “I stood as nice as any she alive ;” and p. 44, “nice dames so quaint.” Marlowe, H. and L. iii. 18, “Fair fools delight to be accounted nice.” But is also used of things as here, and on p. 39, “I not regarded plaintes, or nice smiles speaking.” See also the article “Nice” in Wedgwood.
- P. 37, l. 3. *Delians*.] Followers of Apollo, Poets. Marston Sat. iii. Proem 3, “I invoke no *Delian* Deitie.”
- P. 37, l. 4. This line seems to mean, “You that instead of one poore thing, like my poem, make such as give enjoyment to thousands.” Or it may refer to the pleasure afforded by stage-plays to great numbers. T. Nash, in “Pierce Penilesse,” p. 60, writes, “How would it have joy’d braue Talbot (the terror of the French) to thinke that after he had layne two hundred yeare in his tomb he should triumph againe on the stage, and haue his bones new embalmed with the teares of ten thousand spectators at least (at seuerall times), who, in the tragedian that represents his person, imagine they behold him fresh bleeding ?”
- P. 37, l. 5. *Curuate*.] Lat. “curvare.” O. Ital. *corvare*, “to bend, make crooked, stoope.” Florio. Here, with Mercutio and Romeo, “to bow in the hams. Meaning to court’sy.” R. and J. ii. 4, 57. Curvate as a verb is not in the Dictionaries.
- P. 37, l. 7. *Prickt*.] P. 59, “each sharp prickt noate.” The old way of setting down a tune or song. Coryat, vol. i. p. 2, “Also there is this tune added to the verses, and pricked according to the forme of Musicke to be sung by those who are so disposed.”

P. 37, l. 10. *Plaine-song.*] Skelton's "Phyllyp Sparowe, 426-8, "But with a large and a longe, To kepe iust playne songe, Our chaunters shalbe the cuckoue." So Shakspeare M. N. D. "The plain-song cuckoo gray," iii. 1, 135. Brewer. *Lingua*:

Audi. "Lingua thou strikest too much upon one string,
Thy tedious *plain-song* grates my tender ears.

Lin. 'Tis *plain*, indeed, for truth no discant needs." i. 1.

"By *plain-song* the uniform modulation or simplicity of the *chaunt* was anciently distinguished, in opposition to *prick-song*, or variegated music sung by note." T. Warton, note on M. N. D.

P. 37, l. 11. *Cynicke beauties visor.*] The visor is a moveable part of the helmet with holes through which the wearer can see. See Douce Ill. to Shakspeare, i. 438-443. Also that which covers the face or visage, a mask, L. L. L. v. ii. 227, 242, etc. Hence applied to the face, as in Sidney's *Arcadia*, vol. i. p. 19. "This lowtish clown is such that you never saw so ill-favoured a visor." *Cynicke beauty* that which *Cynick-like* despises others. For a similar combination of these words see Marston's *Scourge of Villanie*, Sat. vii. a *Cynicke Satyre*, 160 :

"Her maske so hinders me
I cannot see her beauties deitie.
Now that is off, she is so vizarded,
So steeppt in lemons juyce, so surphuled
I cannot see her face."

P. 37, l. 20. *Corycyus.*] Du Bartas, by Sylvester, *The Colonies*, p. 344 :

"And the delicious strange Corycian cave
Which warbling sounds of cymballs seems to have."

Coryeyus being an adjective should not have been used as it is here without its substantive for the *Corycian Cave*, so called from the nymph *Corycia*, as Pausanias, x. 6, and the Scholiast on Apollonius Rhodius, ii. 711, state. It is mentioned by Æschylus, *Eumenides*, 22 :

σέβω δὲ Νύμφας ἔνθα Κωρυκίς πέτρα
κοίλη, φίλορνις, δαιμόνων ἀναστροφή.

Herodotus, viii. 36, tells us that the inhabitants of Phocis, on the approach of the army of Xerxes, withdrew to the summit of Parnassus, καὶ εἰς τὸ κωρύκιον ἄντρον ἀνηνείκαντο. Strabo says that Parnassus is

altogether sacred, having many caves held in honour and reverence, ὧν ἐστὶ γνωριμώτατον καὶ κάλλιστον τὸ Κωρύκιον Νύμφων ἄντρον ὁμώνυμον τῷ Κιλικίῳ. Pausanias gives a full description of the cave, x. 32, which is corroborated by modern travellers: Mr. Raikes in Walpole's *Memoirs of Turkey*, Lond. 1818, vol. i. pp. 311-315; Col. Leake, *Northern Greece*, ii. whose account is printed in *Smith's Dict. of Geogr.* i. 768, under "Delphi." Dodwell (*Greece*, i. 189) was prevented from visiting it by a heavy fall of snow. The Nymphs having the name *Coryciæ*, as *Apollon. Rh.* ii. 713, *Ovid Heroid.* xx. 221, or *Corycides* as *Ovid Met.* i. 320, are apparently the Muses. In *Sophocles Antigone* 1127, they are Βακχίδες.

P. 37, l. 20. *You let lie vast.*] Compare *Claudian Præf. in lib. iii. de Rapt. Proserpinæ*:

"Antraque Musarum longo torpentia somno
Excutis." 51.

Where "longo torpentia somno" = "you let lie vast," *i. e.* waste, unoccupied, as before on p. 27.

P. 38, l. 4. *Sit downe.*] Perhaps the reading should be "set downe," as *Shakspeare, Lucrece*, "What wit sets down is blotted straight with will," 1299.

P. 38, l. 10. *Imbracing clowdie sighes.*] "Imbracing" is here welcoming, entertaining, so as to have a sufficient store of sighs for the "leaden tale" he has to tell. The word is used by *Shakspeare* of things, as *Lucrece*, "Yet strive I to embrace mine infamy," 504. *Edwards* has the same phrase again, p. 60, 13, "Imbracing sighs," where see note for explanation of "clowdie."

P. 38, l. 16. *Allude.*] As on p. 23, ascribe.

P. 38, l. 19. *Organing.*] Not in the Dictionary. Organization. Compare *Acts xvii. 28*, "as certain also of your own poets have said, For we are also his offspring."

P. 38, l. 22. *Dalliance.*] A *Shaksperian* word. *Wedgwood* connects it with *talus* the ankle-bone, then a die to play with. *Skeat* with the "M. E. *dwelien*, to err, to be foolish." *Edwards* makes it a dissyllable, as *Shakspeare* does in four out of the seven passages in which he uses the word.

P. 38, l. 25. *They as the shot.*] A tavern-reckoning, unpleasing when the banquet is past. *Shaksp.* *Two Gent.* ii. 5, 7. *Cymb.* v. 4, 158. *Nicholson Acolastus*, 321, "Golde—thou art sought to pay fond Pleasures shot."

P. 39, l. 5. *Of, &c.*] Shakspeare in Sonnet lxxvii. 6, "and steal dead seeing of his living hue," and in Sonn. xcix. 10, "a third nor red nor white had stol'n of both," uses "*of*" after "steal" as equivalent to "*from*," which seems to be its force here.

P. 39, l. 7. *There to.*] Thereto.

P. 39, l. 11. *Abjectes.*] Psalm xxxv. 15, "Yea the very abjects came together against me unawares." Shakspeare, Rich. III. "We are the queen's abjects and must obey," i. 1, 106.

P. 39, l. 12.] Compare Shakspeare, "He jests at scars that never felt a wound." R. and J. ii. 2, 1. If this play be rightly dated, 1591-3, this is an early reference to it.

P. 40, l. 1. *Massacred.*] To massacre is to slaughter indiscriminately: so here had injured in any way and to any extent. I find no instance of the word being applied as it is in this line.

P. 40, l. 11. *The people runne.*] Compare Marlowe, H. and L. p. 10,

"So ran the people forth to gaze upon her,
And all that view'd her were enamour'd on her."

Fenelon, Histoire de Florise, Fable VI. "Tout le pais qui acouroit en foule pour la voire, lui fit encore connôître ses charmes."

P. 40, l. 22. *Still Music.*] See Cephalus and Procris, p. 27. 'Add this from T. Carew,

"The gentle blasts of Western winds shall move
The trembling leaves, and through their close bows breath
Still Musick." A Rapture, p. 66, ed. 1651.

P. 40, l. 24. *Alluring tounses.*] "Frame snares of looks, trains of alluring spech." Fairfax, Tasso, iv. 25, and Milton, Samson Agon. 402.

"Yet the fourth time, when mustering all her wiles,
With blandished parlies, feminine assaults,
Tongue-batteries, she surceased not day nor night."

P. 40, l. 27. *Approve on.*] To approve themselves to one? to persuade one?

P. 40, l. 28. *Wenches.*] Very common in Shakspeare, and explained in Schmidt's Shaksp. Lexicon, "A female person, a woman: not always in a bad sense, as at present, but used as a general familiar expression, in any variation of tone between tenderness and contempt." Horne Tooke, Part II. ch. iv. takes it in a bad sense, Warton on Spenser F. Q. Bk. II. c. vi. 8, shows

that if generally in a depreciatory, it is sometimes used in an honorable meaning, for Douglas in his Virgil renders "audetque viris concurrere virgo" (*Æneid.* i. 493) "This wensche stoutlye rencounter durst with men." But a still more convincing instance may be quoted from Piers Plowman, Text C, "The Whitaker Text," Pass. xix. 134,

"And in the wombe of that wenche he was fourty wokes,
And man by-cam of pat mayde to saue mankynde."—(P. 336, E. E. T. ed.)

The same line occurs in Text B, "The Crowley Text": Pass. xvi. 100. (P. 293, E. E. T. ed.) I have frequently heard the word used in Middleton Cheney, Northamptonshire, by the poor as a familiar term for the female members of their families, married or unmarried.

P. 41, l. 4. *Who.*] For whom. So pp. 16, 3, 45, 25, 49, 12. See Abbott Shaksp. Gram. 274. "The inflection of *who* is frequently neglected."

P. 41, l. 7. *Low-lou'de.*] Such play on words is quite in accordance with the practice of the age. See Note on p. 4, l. 28. Notes, p. 199 supra. P. 49, 20, "And made this well my ill."

P. 41, l. 11. *I perceive a cheere.*] "Cheer," says Richardson, "is now applied to that which has an effect on the countenance, which inspires with mirth, courage, &c.; to the food or entertainment;" so here it seems to be applied to the sport or amusement referred to in the previous line. "As I wont to sport away the time so now ("well now") I perceive, an amusement for us ("a cheere")."

P. 41, l. 12. *You pricke a cast.*] These words are spoken by the Lady. To prick is "to aim at a point, mark, place," according to Worcester from Hawkins—presumably J. Hawkins, who in 1724 published Cocker's English Dictionary, enlarged and altered. "A cast" is the technical term in bowling in leading jack, and is used also for each throw, or bowling, as appears by the next stanza, "The *cast* is mine," "the *thro*."

P. 41, l. 12. *Mistres.*] This was a term applied to the jack in bowling. Shaksp. Troilus, "Rub on and kiss the mistress," iii. 2, 52. Beaumont and Fletcher, Wit at Several Weapons, "Follow your mistress there." "A Woman Never Vexed," Dodsley's Old Plays, vol. xii. ed. Hazlitt, act ii. sc. i. p. 120: "Stephen. 'Who's in the bowling alley, mine host?' Host. 'Honest traders, thrifty lads, they are rubbing on't; towardly boys, every one strives to lie nearest the mistress.'" P. 165. "Robert. 'My sweet

mistress!' Lambskin. 'Zounds! Sir knight, we have stood beating the bush, and the bird's flown away; this city bowler has kissed the mistress at first cast.'" See Nares in vv. "Mistress," and "Short."

P. 41, l. 13. *Ah short in faith.*] Should this be printed Ah! short, in faith; being the Lady's comment on Narcissus's cast which fell short of the mark she was wishing him to aim at, viz. herself? There is an obvious double sense all through the two stanzas.

P. 41, l. 14. *Marie.*] Used, as Gill used to be, as a generic name for a woman.

P. 41, l. 17. *Standing measure.*] A standard measure. "If at any end there shall be any bowls so near the jack as that a *standing measure* cannot decide in favour of either of them it shall be deemed a void end." Rules of the Edgehill Archery and Bowling Society, 1859, p. 28.

P. 41, l. 21. *Rubs.*] Another technical term at Bowls. "Inequality of ground that hinders the motion of a bowl." Halliwell quotes "Like a bowle that runneth in a smooth allie without any *rub*." Stanihurst, p. 18. Add Strype in his Life of Bp. Aylmer, cxiv. (p. 193, ed. Oxon. 1821), "The recreation he delighted in was bowling: which he used for the diversion of his cares, and preservation of his health at Fulham, according as he had leisure. This exercise he used on Sundays, in the afternoon, after evening prayer. And herein he would be so eager, that he sometimes had such expressions in his game as exposed him to the censure of many, especially of his enemies. Hence Martin Marprelate spake of his running after his bowl and crying *Rub, Rub, Rub*; and then, *The Devil go with it*, when he followed himself." T. Freeman in 1614 published "Rubbe, and a great Cast."

P. 41, l. 23. *Onely.*] Unique, singular, very, utter. Milton uses "single" in a similar way.

"Yet naught but single darkness do I find."—Comus, 204.

Simplicities.] Simpleness: artlessness, opposed to duplicity, double-facedness, dissimulation, hiding one's real feelings.

P. 41, l. 27. *By this booke.*] Narcissus himself.

P. 42, l. 5. *Not soes.*] These short exclamations used as substantives are frequently introduced. Shakspeare, "His flattering 'Holla,'" or his "Stand I say"? V. and A. 284. So "Had-I-wist," for instances of which see Nares's Glossary. "Aye me," as in Marston, Sat. viii. 51.

"To view Mavortius metamorphos'd quite
To puling sighes, or into 'Aye mee's' state."

P. 42, l. 12. *Ruinous.*] In ruins, decayed, powerless. Shakspeare, Tit. And. V. i. 21, "A ruinous monastery." Com. Err. iii. 2, 4, "Shall love in building grow so ruinous?" Two G. of Ver. v. 4, 9 "Lest, growing ruinous, the building fall." Tim. iv. 3, 465. "Is yond despised and ruinous man my lord?"

P. 42, l. 12. *Content.*] This means both capacity to contain and that which is contained. The power which the potion contained in itself, its efficacy, disappears when nature recovers her full powers.

P. 42, l. 18. *Put in ure.*] The Stanley Poem in Halliwell's Palatine Anthology,

"And when he perceived the Duke was gonne sure,
He thought good to put this commission in ure." 240.

P. 42, l. 19. *Beauty, &c.*] So Shakspeare,

"Beauty itself doth of itself persuade
The eyes of men without an orator."—Lucrece, 29.

P. 42, l. 22. *Faire Adonis.*] Venus addresses him as "Thrice fairer than myself." V. and A. 7. And Edwards, p. 43, 2, adopts this, "Thrice fair Adonis."

P. 42, l. 23. *Purple haire.*] A very dark-red colour. Spenser applies these words to the dawn. "The morrow next appeared with *purple haire.*" F. Q. v. x. 16. Shakspeare, I Hen. IV. ii. 1, 83, "These mad mustachio-purple-hued malt-worms." Mid. N. D. i. 2, 97. "Your purple-in-grain beard." It is in several places used as epithet of blood, as V. and A. "With purple tears that his wound wept." 1054. So of the morn: Spenser F. Q. i. ii. 7. "The rosy-fingred morning faire Had spread her purple robe through deawy aire." Gray imitating Virgil, "Vere rubenti" Georg. II. 319, has "Wake the purple year." Ode on the Spring; and again in the Progress of Poesy, after Virgil's "Lumenque juventæ Purpureum," Æn. i. 590, "the purple light of Love."

P. 42, l. 24. *Dove-drawn.*] Shakspeare, V. and A. "Two strengthless doves will draw me through the sky." 153.

P. 42, l. 25. *Love sole commander.*] Perhaps we should read, "Love's sole commander," *i. e.* Venus his mother.

P. 42, l. 26. *Yew.*] The emblem of death, as in the song in Twelfth Night." ii. 4, 56.

"My shroud of white stuck all with yew, O prepare it!"

And in a similar song by Matthew Arnold,

"Strew her with roses, roses, But never a spray of yew."

- P. 42, l. 28. *Coate.*] See Marlowe, Ed. Dyce, iii. 315. Appendix. "He sayeth moreover that he hath *coated* a number of contrarieties out of the Scriptures." *i. e.* quoted, noted down. The origin of the word is thus given by Skeat: "Low Latin *Quotare*, to mark off into chapters and verses; thus the real sense of *quote* is to give a reference. The literal sense of *quotare* is 'to say how many' with reference to the numbering of chapters (or the price of a thing, Brachet). Lat. *quotus* how much, how many." Shakspeare uses *cote*, or *quote*, several times as to note, or set down in writing. So Hall Sat. Bk ii. 1, 32—"in every margent *coted*." See p. 62 for another sense of this word.
- P. 43, l. 3. *Branches.*] Shakspeare in Tit. And. "Speak, gentle niece, what stern ungentle hands Have lopp'd and hew'd and made thy body bare Of her two *branches*," *i. e.* arms. ii. 4, 16. So here *branches* is put for the lower limbs, reminding one of Falstaff's description of Justice Shallow, "when a' was naked he was, for all the world, like a forked radish." 2 Hen. IV. iii. 2, 333. Branch is connected with Latin *Brachium*, an arm, and also with a Low Latin word *Branca* the claw of a bird, or beast of prey, and so may fairly be applied to arms or legs. See Skeat in *v.* and Ducange in *Branca*. I never met with the word used as it is here.
- P. 43, l. 4. *Plains to meads, these meades to plaine tears.*] Another instance of his playing on words. Meads, meadows, are lands that are mowed; especially lands by rivers liable to be overflowed, or that are irrigated, water meadows; like the Latin *prata* of which Varro de Re Rusticâ, viii. 1, says, "Pratum si irriguum habebis, fenum non deficiet." Propertius, i. 20, 37, "Et circum irriguo surgebant lilia prato." Virgil, *Æn.* vi. 674, "prata recentia rivis." These are opposed by Columella, i. 2, 3, to other divisions, "campus in prata et arva, salictaque, et arundineta digestus." Campus is the *plain*, fit for many sorts of produce, but needing irrigation to become a *mead*, (and Valpy in his Etymological Dict. of Latin connects *pratum* with *περάω* to penetrate with moisture) so that here Narcissus professes to shed tears enough to make the plains into meadows by overflowing them, and then when the first outburst of sorrow is over, the flood of tears subsided, to come back to "*plain tears*," *i. e.* common ordinary usual sorrowing, which will then afford them pleasure, "the luxury of woe"; on the principle "quod fuit durum pati meminisse dulce est," or with *Æneas*, "forsan et hæc olim meminisse juvabit." *Æn.* i. 203.

P. 43, l. 7. *Venus-sparrows.*] Marlowe, H. and L.

“And there, God knows, I play
With Venus’ swans and sparrows all the day.” p. 19.

Drayton, Ode to his Valentine, p. 408, Roxburghe Club ed.

“The Sparrow, Swanne, the Dove,
Though Venus birds they be.”

And Ben Jonson Poetaster, iv. 1, vol. ii. 472, says of Love and his mother,

“He hath plucked her doves and sparrows,
To feather his sharp arrows.”

The only classical authority seems to be Sappho, who in her Ode to Aphrodite speaks of her coming in her chariot

κάλοι δὲ σ' ἄγον
ὠκέες στρουθοί. 10.

The reason for dedicating this bird to her, is given by Athenæus, Bk. ix. 46, p. 392. καὶ οἱ στρουθοὶ δὲ εἰσιν ὀχευτικοί· μήποτε οὖν καὶ ἡ Σαπφὸν ἀπὸ τῆς ἱστορίας τὴν Ἀφροδίτην ἐπ' αὐτῶν φησιν ὀχεῖσθαι· καὶ γὰρ ὀχευτικὸν τὸ ζῶον καὶ πολύγονον· Eustathius on Il. ii. 311. (Vol. i. p. 228, ed. Rom. 1542.) ἡ δὲ στρουθὸς εἶδος μικροῦ ὀρνέου ἀνειμένου τῇ Ἀφροδίτῃ, διὰ τε τὸ ὡς ἐν μεγέθει οὐν μεγάλῳ πολύγονον ὡς ἐρρέθη, καὶ διὰ τὸ χαίρειν τῇ μίξει. Horus Apollo, Hieroglyphic ii. 115. Ἀνθρωπων γόνιμον βουλόμενοι σημήναι, στρουθίου πυργίτην ζωγραφοῦσιν. Οὗτος γὰρ ὑπὸ ὀργῆς ἀμέτρου καὶ πολυσπερμίας ὀχλούμενος, ἐπτάκις μίγνυται τῇ θηλείᾳ ἐν μιᾷ ᾠρᾷ, ἀθρόως σπερμαίνων. The curious may consult Sterne's Sentimental Journey, vol. ii. p. 80, ed. 1, in the last of the chapters headed “Versailles The Passport,” for an illustration of this passage.

P. 43, l. 7. *Ingling.*] To ingle is to caress, fondle, toy with; it is used with reference to children by Donne, Elegy IV. (or in Grosart's Ed. V) “The Perfume;”

“Thy little brethren, which like feary sprights
Oft skipt into our chamber, those sweet nightes;
And kyst and ingled on thy fathers knee,
Were bryb'd next day to tell what they did see.” 37—40.

A later ed. in 1669 reads “dandled” for “ingled,” thus explaining its meaning. The word was, however, perverted to a less innocent sense, as

in "Micro-cynicon, or Six Snarling Satyres 1599," printed in fifth vol. of T. Middleton's Works by Dyce, though it is doubtful whether he is the author. The fifth Sat. is entitled "Ingling Pyander," and on p. 499 is a line "Ingling Pyander's damnèd villany." See Nares Glossary in v. and Gifford's notes to Ben Jonson, ii. 429, iii. 344. Ingle is a fire or fire-place (Lat. ignis. Gaelic Aingeall. Jamieson Sc. Dict.), and is so used by Burns, Shirreff, and also in some parts of England, hence a fireside companion, an inmate of a house, an intimate in divers senses; and thus "to ingle" to treat as an intimate, to caress. Some connect it with the Spanish *ingle*, *inguen*; but though this might account for the worst sense of the word, it does not so well accord with such use of it as in the passage from Donne.

P. 43, l. 16. *The Map of Sorrow.*] Probably Chr. Marlowe must be credited with the first use of this metaphor. He was slain on June 1, 1593, as is entered in the burial register of St. Nicholas Deptford. It occurs in his play *Dido Queen of Carthege*, act i. p. 372, Ed. Dyce.

" Though we be now in extreme misery,
And rest the map of weatherbeaten woe."

The date of the representation of the play has not been ascertained, but it was printed in 1594, as written by Christopher Marlowe and Thomas Nash. It is found also in *Titus Andronicus*, iii. 2, 12.

" Thou map of woe, that thus dost talk in signs."

This play is entered in the Stationers' Books, Feb. 6, 1594, and is by some e. g. J. Boswell (*Shakspeare*, xxi. p. 261) attributed to Marlowe. Both these plays preceded *Lucrece*, in which Shakspeare uses the same expression —

" Showing life's triumph in the map of death." 402.
and again,

" The face, that map, which deep impression bears
Of hard misfortune carv'd in it with tears." 1712.

Next to these, and not in any way inferior, is the line in *Narcissus*.

"'Tis one that hath the map of sorrow drawn."

Shakspeare, *Sonnet lxxviii.* 1, again uses it,

" Thus is his cheek the map of days out-worn."

A. Scoloker (1604) in his *Daiphantus*, p. 39,

" The Ladies all who late from hunting came
Untimely came to view this map of sorrow."

Shakspeare more than once has " the map of honour."

P. 43, l. 18. *Pawne*.] As in *Cephalus and Procris*, p. 16, 24, "upon pawne of mine."

P. 43, l. 19. *Vale of lawne*.] *Hero and Leander*.

"Her veil was artificial flowers and leaves." p. 6.

"The outside of her garments was of lawne." p. 6.

P. 43, l. 20. *Buskins, &c.*] *H. and L.*

"Buskins of shells all silvered used she

And branched with blushing coral to the knee." p. 6.

So Milton, *Arcades* 33,

"Fair silver-buskined nymphs."

P. 43, l. 21. *Packs*.] This word is often used by Shakspeare. *Poems*, xv. *Globe ed.* xii. p. 255, *Aldine ed.* *Passionate Pilgrim*, 209,

"Pack night, peep day."

M. W. W. "Trudge, plod away o' the hoof; seek shelter, pack." i. 3, 91. *Willobies Avisa*, p. 48.

"Now fortune packe." p. 137.

"You may be walking when you list

Look ther's the doore, and ther's the way." p. 48, 13, 14.

See Richardson's *Dict.* and *Wedgwood* in *v.* for good accounts of this word.

P. 43, l. 25. *It skils not*.] "It makes no difference, it matters not." Schmidt. *Shaksp. Lex.* Thrice in Shakspeare. In Icelandic *skilja*. The original sense, to *cut*, Lat. *secare*, appears in Goth. *skilja*, a butcher: A. S. *scylan*, to separate. See *Cleasby's Dictionary*. *Nares* in *v.* "generally with a negative."

P. 44, l. 2. *Sport*.] As on p. 23 before. Shakspeare, "Be bold to play, our sport is not in sight." *V. and A.* 124 and elsewhere. See Schmidt. *Sh. Lex.* in *v.* 1. d.

P. 44, l. 4. *Musæus*.] Marlowe, *H. and L.* "Whose tragedy divine Musæus sung," p. 7. Some, especially the elder Scaliger, and Edwards as it would seem from the epithet "divine," attributed the poem on *Hero and Leander* to the ancient Musæus mentioned by Virgil, *Æn.* vi. 667. But it is now admitted to be the composition of a grammarian named Musæus, who lived not earlier than the fifth century of our æra. There are many editions of the Greek original, and versions in most European languages.

P. 44, l. 5. *Dandling.*] H. and L. "His dangling tresses that were never shorn, p. 7. V. R. "dandling."

Fair Hero.] H. and L. "Hero the fair," p. 6. "So lovely fair was Hero," p. 7. "But you are fair, aye me! so wondrous fair," p. 17.

P. 44, l. 7. *For without men, &c.*] H. and L.:

"One is no number; maids are nothing, then,
Without the sweet society of men." p. 15.

P. 44, l. 9. *Tempe.*] Spenser, in his translation of Virgil's *Gnat*:

"O Flocks, O Faunes, and O ye pleasaunt Springs
Of Tempe, where the countrey Nymphs are rife." 145, 6.

The original of which is:

"O pecudes, O Panes, et O gratissima Tempe
Fontis Hamadryadum." *Culex*, 93.

P. 44, l. 13. *Thought.*] Either for though or though't.

P. 44, l. 14. *Abydos.*] H. and L.:

"Amorous Leander, beautiful and young,
Dwelt at Abydos." p. 7.

P. 44, l. 16. *Furie.*] Madness, frenzy. Shakspeare twice in this sense, *Errors*, v. 1, 147. *Timon*, iii. 6, 118, "Know you the quality of Lord Timon's fury?"

P. 44, l. 18. *Ghosts affrighting.*] This may be some reference to the old play of *Hamlet*. "In a tract entitled 'Wits Miseric' or 'The World's Madnesse,' discovering the incarnate Devils of the Age, by Thomas Lodge, 1596, 4to. (reprinted by the Hunterian Society at Glasgow), one of the devils (as Dr. Farmer has observed) is said to be 'a foule lubber, and looks as pale as the vizard of the *Ghost*, who cried so miserably at the theatre, *Hamlet*, *revenge.*'" Boswell's *Shakspeare*, ii. 373. The passage from Lodge will be found at p. 56 of the original, p. 62 of the Hunterian edition.

P. 44, l. 21. *He, him.*] If these pronouns refer, as they seem to do, to night, this is a special instance of making night masculine. So far as I know night is always feminine.

P. 44, l. 22. *Sable winged messenger of Jove.*] Shakspeare, *Lucrece*, "Till sable night, mother of dread and fear," 117. Euripides, *Orestes*, 176, calls night *κατάπτερος*. Aristophanes, *Birds* 695, *μελανόπτερος*. So Virgil, *Nox ruit, et fuscis tellurem amplectitur alis*, *Æn.* viii. 369, and Manilius,

“Nigras Nox contrahit alas,” v. 62. G. Cuperus in his *Apotheosis Homeri*, Amst. 1683, on the *Dii Alati*, at p. 179, says of Nox, “*Illi alæ tribuuntur, quia celerrime fluit, et vix homines dormientes eam præterisse sentiunt.*” In the old cosmogonies Nox is one of the very first created beings, for she is the daughter of Chaos (*Hes. Theog.* 123), and Homer, *Il.* xiv. 259, relates that Zeus himself stood in awe of her. How then is Night his messenger? She is not like Hermes or Iris, an ἄγγελος, and in the *Odyssey*, xiv. 93, where day and night are mentioned together as proceeding from Jove, “Ὅσσαι γὰρ νύκτες τε καὶ ἡμέραι ἐκ Διός εἰσιν, the regular succession of nights and days is only meant. Messenger, from *missus*, one sent, must be understood in this simple sense, as sent by Jove.

P. 44, l. 23.] Compare Milton, *The Passion*, v. “Befriend me Night, best patroness of grief.”

P. 44, l. 26.] Psalm vi. 6, “Every night wash I my bed: and water my couch with my tears.”

P. 44. l. 28. *Like the cock.*] Milton, *L’Allegro*:

“While the cock with lively din
Scatters the rear of darkness thin.” 49, 50.

Sound alarm.] Shakspeare, 1 Hen. VI. “Sound, sound alarum,” i. 2, 18. 2 Hen. VI. “Now when the angry trumpet sounds alarum.” v. 2, 3. “Alarm is simply *all’ arme*, and was borrowed from the Italian, and may very well have become known at the time of the Crusades.” Skeat. See Puttenham, *Poesie* 201. “Alarme, Alarme he gan to call.”

P. 45, l. 7. *Ges.*] Note the old spelling. Chaucer, C. T. “Of twenty yeer he was of age I gesse,” 82. “The insertion of *u* was merely for the purpose of preserving the *g* as hard. It is highly probable that *guess* meant originally to ‘try to get,’ being a secondary (desiderative) verb formed from *get*.” Skeat in v.

P. 45, l. 12. *Thought wandering night.*] Compare Sophocles, *Œdipus Tyrannus*:

ὥστ’ οὐχ ὕπνω γ’ εὔδοντα μ’ ἐξεγείρετε,
ἀλλ’ ἴστε πολλὰ μὲν μὲ δακρύσαντα δὴ,
πολλὰς δ’ ὁδοὺς ἐλθόντα φροντίδος πλάνοις. 65-67.

P. 45, l. 15. *I, I.*] For “aye, aye.” So p. 59, “she answers I, I.” See Drayton *Idea Sonnet* 4, p. 443, Roxburghe Club ed. of which “No and I” is the subject. Shakspeare, *R. and J.* iii. 2, 45-50.

- P. 45, l. 16. *Where the serpents lie.*] Shakspeare, R. and J. "Or bid me lurk where serpents are." iv. 1, 79.
- P. 45, l. 22. *I, there's the sore.*] Hamlet, iii. 1, 65, "Aye, there's the rub."
- P. 45, l. 25. *Who.*] For "whom" as before, p. 41.
- P. 46, l. 4. *Tragic massacre made known.*] Does he here allude to plays such as Titus Andronicus, Marlowe's Tragedies, Romeo and Juliet, and others?
- P. 46, l. 5. *Poets imping them now perfect grown.*] May this refer to Shakspeare's Lucrece, and if so, that T. Edwards considered the Lucrece to be an improvement on the Venus and Adonis and his other previous works? The Lucrece was first printed in 1594, in which year also came out Willobies Avisa, prefixed to which are some lines containing a mention of that poem, which had apparently been circulated for some time in MS. :

"Though *Collatine* haue deerely bought
 To high renowne a lasting life,
 And found that most in vaine haue sought
 To haue a Faire and Constant wife.
 Yet Tarquyne pluckt his glistering grape
 And Shake-speare paints poor Lucrece rape." P. 15, ed. Grosart, 1880.

- P. 46, l. 18. *Descant.*] To make division or variation in music on the plain-song or ground. Then generally, to enlarge upon any subject. T. Nash, "Have with you to Saffron Walden," p. 117. "And so I wind up his thrid of life, which I feare I have drawne out too large, although in three quarters of it (of purpose to curtall it) I have left *descant*, and taskt mee to *plaine song*." See Nares' Glossary.
- P. 46, l. 24. *Inserted.*] Is this like the middle voice in Greek "inserted himself" as the subject for the Muse?
- P. 47, l. 15. *Fouling's Queene.*] Venus. Fowling is properly taking or catching birds, but here it is used for the birds themselves, or it may be a diminutive from fowl. See Morris, English Accidence, sect. 321, "Ling = l + ing (diminutive)," so that fowl + l + ing = fowling, one *l* being dropped. In this sense it is not in dictionaries. Above, p. 43, mention is made of Venus and her sparrows.
- P. 47, l. 17. *To talent out.*] To weigh out, to reckon up the value; from the Greek *τάλαντον*. This verb is not in the dictionaries, and *talented* is said to be formed from the noun, like *gifted*, *turreted*, &c. This is a term borrowed from the Mint. Ruding in his Annals of the Coinage says, "In the

Saxon Mints the weight used differed from that applied to commercial purposes. It has been conjectured that the Saxons derived this weight, and its application to money, from the Greeks The Talent was common to both people as a weight, and continues to be so used in the Mint to this day, for the journey of silver, or the quantity which is weighed off at one time, is sixty pounds, and the journey of gold one fourth of that weight." Vol. i. 205, ed. 1817.

P. 47, l. 20. *A flaming blast.*] Virgil, *Æneid*, ii. 694, "de cœlo lapsa per umbras Stella facem ducens multâ cum luce cucurrit." Rendered by the Earl of Surrey, 915, p. 147, Aldine ed. :

"Out of the sky, by the dark night there fell
A blasing star, dragging a brand of flame."

Blast is the Anglo-Saxon *blæst*, a flame, a burning. If the writer be not speaking of a meteor, but of a flame quickly kindled and as quickly burnt out, compare Psalm cxviii. 12, "They are quenched as the fire of thorns." Ps. lviii. 9, "Or ever your pots be made hot with thorns."

P. 47, l. 25.] An instance of the omission of the relative pronoun. See Abbott's *Shakspeare Grammar*, 244. The meaning of the two lines seems to be, "The general who by fortunes aide doth ken fatal death, sad messenger, who detains (*i. e.* prevents the attainment of) his hoped wish, viz. safety or victory."

P. 48, l. 15. *Life obtaining fields.*] Sophocles, *Philoctetes*, 1162, has βιόδωπος *αἶα*. The Homeric Hymn xxx. 9, *ἄρουρα φερέσβιος*. The more frequent word in Homer and Hesiod is ζείδωπος, always an epithet of earth, and usually ζείδωπος *ἄρουρα*, which though probably zea-giving (zea being a sort of grain) is no doubt by implication *life-giving*, as stated by Liddell and Scott in v.

P. 48, l. 16. *To sport each other.*] Sport is sometimes used as a reflexive verb. V. and A. 154, "Where I list to sport me." Puttenham's *Arte of English Poesie*, p. 202, ed. Haslewood 1811, "to sport them in the fire." Here it is similarly employed.

P. 48, l. 18. *Sonetto's.*] He preserves the Italian word, as on p. 8, banditos. "Sonetto, genus carminis quod ad citharæ sonum caneretur." Ferrario *Origines Ling. Ital. Patavii*, 1676, p. 282. "Vulgariter poetantes sua Poemata multimodis protulerunt. Quidam per cantiones, quidam per Ballatas, quidam per Sonitus." Dante de *Vulgari Eloquentia*, ii. 3. In the

Italian version by Trissino, "alcuni per Canzoni, altri per Ballate, altri per Sonetti." So Menage, Dict. Etymol. de la Lang. Franc. "Sonnet, sorte de Poesie. De *Sonettus*, diminutif de *sonus*, qui a signifie une chanson. F. Ubaldini, Come abbiamo da motto motteto, cosi sonetto e diminutivo di suono." Crescimbeni in his Comentari Poetici devotes chapters xiv. to xxi. of the second book to the sonnet. Capel Lofft, in his "Laura, or an Anthology of Sonnets" (1000), Lond. 1814, five vols, shows its analogy with the Grecian Ode, and with Music, in the Preface which is a digest of every thing relating to this species of poem. More recent works are, "The Sonnet, by Charles Tomlinson," Lond. 1874; "The Treasury of English Sonnets," by D. M. Main; and "Sonnets of Threc Centuries," by T. Hall Caine. Essays on the Sonnet are in Drake's "Literary Hours," 4th ed. 1820, vol. i. No. vi., and in H. Kirke White's "Melancholy Hours," No. v., in which he suggests that the name may come from the French *sonnette*, a little bell. Capel Lofft adduces Chaucer as the earliest English writer of a sonnet; but this is hardly borne out by the instance quoted, which is a translation of Petrarch's cii. sonnet, introduced in Troilus and Cressida, a poem written in stanzas of seven lines, two of which are put together to make the sonnet. The Earl of Surrey is generally allowed to have introduced the sonnet. Dr. Nott, in the Dissertation prefixed to his edition of Surrey's and Wyatt's Poems, Lond. 1815, quarto, 2 vols., says, "Those who are conversant with Italian literature, and know the nice conduct which is required in a sonnet, and the rules on which it should be formed, will be best able to appreciate Surrey's merit in this particular branch of composition. It adds greatly to his merit to know that Surrey's sonnets are the first that appeared in our language," p. ccxxix. At first our English authors seem to have spelt the word *sonets*. It occurs in John Vander Noodt's "Theatre," &c. printed in 1569, a volume containing poems, viz. Spenser's Six Visions of Petrarch. Then the remaining poems, all entitled *sonets*. See Todd's Spenser, vii. 525. George Gascoigne has it in both forms, but generally as *sonets*. See his "Certayn Notes of Instruction concerning the making verse or ryme in English." "Then have you sonnets: some thinke that all poems being short may be called *sonets*, as indeed it is a diminutive worde derived of *sonare*, but yet I can best allowe to call those *sonets* which are of fouretene lynes, every lyne conteyning ten syllables," p. 10,

ed. Haslewood. And in his Dan Bartholomew of Bathe, p. 130, ed. Hazlitt, "To take this *sonet* for my last farewell." Again in his Advertisement to the Reader (Hazlitt's ed. i. p. 15), "Well though my folly bee greater than my fortune, yet overgreat were mine unconstancie if (in my owne behalfe) I shoulde compyle so many sundrie songs or *sonets*." So in the letter of G. T. dated 1572, printed in Hazlitt's Gascoigne, p. xl. "I have thought good to present you with this written booke, wherein you shall find a number of *sonets*, layes, letters, ballades, rondlets, verlayes, and verses." J. Dickenson (1594), Arisbas, p. 62, "He loved him for his passionate grace in pleasing *sonets*." On the title, however, of Barnabe Barne's Parthenophil, 1593, it is "*sonnettes*"; in Percy's Cælia, 1594, "*sonnets*"; in 1598 F. Meres in his Palladis Tamia refers to "Shakspeare's sugred sonnets among his private friends," and this spelling was adopted when they were printed in 1609 in the mysterious dedication, "To the only begetter of these insuing sonnets," and has since prevailed.

P. 48, l. 25. *Once*.] Seems to be used like *aliquando*, at some time or other, or, as Bishop Hall has it, at a future time. "The wisdom of God thought fit to acquaint David with that court which we shall *once* govern," quoted in Worcester's Dictionary.

P. 49, l. 12, *Who*.] For "whom."

Misse.] For "mistress." As Master was colloquially abbreviated into "*Mas*," (see Nares in v. and quotations from Ben Jonson,) so Mistress was similarly shortened into "Miss," both as a title, and in the other sense of the word. This passage seems to be the first instance of its use, at least Richardson, and after him Skeat, says, "the earliest example appears to be the following. 'In this acted the faire and famous comedian, call'd Roxolana, from the part she performed: and I think it was the last, she being taken to be the Earl of Oxford's *misse* (as at this time they began to call lewd women).'" Evelyn, Diary, 9th Jan. 1662. Congreve in his "Love for Love" is supposed to be about the first to have introduced the term into Dramatic Writing.

"*Miss Prue*. Mother, mother, mother, look you here.

Mrs. Foresight. Fie, miss, how you bawl." Act iii.

Shakspeare always uses Mistress. Gifford in his Notes to Massinger, i. 185, ii. 244, ed. 1805, says, "that in the language of Massinger's time *servant* and *mistress* signified a lover and the object of his affections."

P. 49, l. 13. *Fire him.*] So Shirley in his Poem on Narcissus (Vol. vi. p. 483, ed. Gifford and Dyce),

“Thou fatal looking-glass that doth present
Myself to me, mine own incendiary.”

P. 49, l. 14. *Did desire him.*] The relative is omitted here. The meaning of the couplet is, “his own conceit fired him with the notion that his shadow in the water burned with love for him, while the actual love of the nymphs who did desire him cooled all feeling in him of love towards them.”

P. 49, l. 15. *Syren-singing.*] Marlowe, H. and L.

“For like sea-nymphs inveigling harmony.” p. 9.

P. 49, l. 17. *Shelf.*] Compare Daniel, *The Complaint of Rosamond*, 97, 98, p. 40, ed. 1718.

“Ah me! (poor Wench) on this unhappy shelf
I grounded me, and cast away my self.”

P. 49, l. 19. *Authoritie.*] This seems to mean the actualization of those which were absent, *i. e.* non-existent—that his shadow should become a real substance.

P. 49, l. 20. *Well my ill.*] Another example of his playing on words. The Earl of Surrey in his *Faithful Lover*, 24 (p. 54 Aldine ed. 1831, p. 10, ed. Nott.), plays on the same word,

“There do my flowing eyes shew forth my melting heart;
So that the streams of those two wells right well declare my smart.”

On which Dr. Nott is very severe; “This play on words in this line is wholly unworthy of Surrey’s pen and is not in his general manner.”

P. 49, l. 22. *Close downe I lay.*] Ovid, *Met.* iii. 420 “*humi positus.*”

P. 49, l. 24. *Azured.*] Again, p. 55, “*azured brooke.*” This seems to have been the form of the word commonly used by the Elizabethan writers. Marlowe, *Dido Q. of Carthage*, act i. (vol. ii. 369), has “*azur’d gates.*” N. Breton, “*A solemne Passion of the Soules Loue,*” p. 6, 2, l. 29 (ed. Grosart) “*Compare—The pibble stone unto the azurde skie.*” W. Smith, *Chloris*, 1596, *Sonnet* 47, 6. “*Nor of thine azurde vaines which are so cleere.*” Shakspeare, *Tempest*, v. 43, “*And ’twixt the green sea and the azured vault*”; and in *Cymbeline*, iv. 2, 222, “*The azured harebell like thy veins,*” which seems to be a reminiscence of W. Smith’s *Chloris*. We

now generally use the form azure, as was the case in Middle English, as Chaucer, *Queen Anelida*, 333, "Clad in asure." Joseph of Arimathea, 195, 198. E. E. T. S. "Gold and Seluer he seis and Asur forsothe," this form being adopted from the French, "in which language it can be traced back to the 11th century" (Brachet). The best account of the word is contained in an article contributed to *Notes and Queries*, 5th Series, xi. p. 189, by Sir J. A. Picton. "Marco Polo mentions a mountain in which *azure* is found, on which Col. Yule notes, that the mines of *Lajwurd* whence *l'azur*, and *lazuli*, lie in the upper valley of the Kokcha. Proceeding westward this name *lajwurd* became *lazur*, and in Italian and French, the initial *l* being taken for the article, it was written *l'azur*, whence English *azure*. It was Latinized into *lazulus*, whence *lapis lazuli*." Azure is given in Worcester's Dictionary as noun, adjective, and verb. Perhaps Edwards is simply translating Ovid, who has "*Cœrula Liriope*," *Met.* iii. 342, the fabled mother of Narcissus, but in reality a fountain or well-head, as mentioned by Vibius Sequester. If *lajwurd* be the source of the term the form *azured* is nearer the original as it retains the final *d*.

P. 50, l. 10.] Compare Horace *Sat.* i. 3, 107. "Nam fuit ante Helenam mulier teterrima belli Causa."

P. 50, l. 13. *Vile*.] For vilely. But adjectives were freely used as adverbs, as Abbott, *Shakspeare Gram.* 1, shows by many instances.

P. 50, l. 14. *Narciss*.] Such abbreviations of names are common, p. 52, *Polyp.* p. 59, *Tythons*. p. 62, *Adon*. They are very numerous in the Poems of King James VI. *e. g.* *Parnass*, *Esculap*, *Erostrat*, &c. Was this from the influence of the French writers?

P. 50, l. 17. *Allusions*.] Apparently used for "illusions."

P. 50, l. 18. *Defact*.] For defect or default, in M. E. *defaute*. I find no other instance of this form of the word.

P. 51, l. 2. *Coyne-imbracing fathers*.] See "Tell-Trothes New Yeares Gift," 1593, *New Shakspeare Soc.* ed. p. 5. "The first cause of Jelosity is a constrained love, when as parentes do by compulsion coople two bodies, neither respectinge the joyning of their hartes, nor hauinge any care of the continuance of their wellfare, but more regarding the linkinge of wealth and money together then of loue with honesty: will force affection without liking, and cause loue with Jelosie." Also The Prologue to Daniel's

Hymen's Triumph: and Burton's Anatomy of Melancholy, Part 3, Sec. 2, Mem. 6, Subs. 5.

P. 51, l. 3. *Yld.*] That is make their children a source of profit. Yelde, yield, is to pay, to produce, to give. Spenser F. Q. iii. xi. 17.

“Because to *yield* him love she doth deny,
Once to me *yold*, not to be *yold* again.”

'ild, in the phrase “God 'ild,” God yield, or bless, Ant. and Cleop. iv. 2, 33, “and the Gods yield you for 't,” is used by Shakspeare in As You Like It, iii. 3, 76. v. 4, 56. Macbeth, i. 6, 13. Haml. iv. 5, 41, and is well illustrated by Nares.

P. 51, l. 4. *Chopping them to Church.*] “To chop was used somewhat in the sense of our word to *pop*. ‘As flise at libertee in and out might chop.’ Heywood's Spider and Flie, 1567. f. 122.” Nares. So in the True Tragedie of Richard III. p. 31, or p. 84 ed. Hazlitt. “*Chopt* up in prison.” And in the quarto edition of Rich. III 1597, i. 4, 160, “and then we will chop him in the malmsey butt in the next room:” and again, 277, “I'll *chop* you in the malmsey-butt within,” where the folios 1, and 2, have “throw” and “drown.” The word means to strike in or out, suddenly, with the quickness of a blow or stroke. Alexander Scott's “Counsale to Lustie Ladyis,” Sibbald's Chronicle of Scotch Poetry, iii. 151. “Sum mone-brunt maidynis myld, At none-tyde of the night, Ar chapit up with chyld, Bot coil or candle-licht.” Also in Ramsay's Evergreen, i. p. 126, ed. 1761. And in the Bannatyne MS. printed by the Hunterian Society, p. 361; under another title. There is another combination of these two words with a different meaning, and origin. Burton, Anat. of Melan. Part i. 2, 3, 15, speaks of “Simoniacal Church-chopping patrons,” and Kennet, in his Parochial Antiquities, of “Chop-churches,” explained in his Glossary; “those secular priests who made an advantage by exchanging their benefices,” this being from ceapan to buy, or cheapen.

P. 51, l. 8. *The English globe-incompasser.*] Sir Francis Drake. “He was the first Englishman that sailed round the world; and the first commander in chief: for Magellan (1519, 1520), whose ship executed the same adventure, perished on the passage.” (At the Molucca Islands.) Hume, Hist. of England, ch. xli. In the Life of Drake in the Biographia Britannica, note (F.) there is a detailed account of the unsuccessful attempts to follow

Magellan. Drake was obliged to keep his design secret. He sailed from Plymouth Nov. 15, and from Falmouth Dec. 13, 1577, and returned to Plymouth Sep. 26, 1580, according to Prince in his *Worthies of Devon*, but on Nov. 3 according to Holland, and Fuller, *Holy State*. After this voyage Drake gave for his device "The globe of the world" with this motto "Tu primus circumdedisti me," but without excluding his former motto "Divino auxilio." The Queen knighted him, and gave him a new coat of arms, "Sable, a fess wavy, between the two pole-stars, Argent. And for a Crest: On a helmet, a ship under Ruff [or Reef] drawn round a Globe with a Cable-rope by a Hand out of the Clouds, with this motto over it, '*Auxilio Divino*'; and under it, '*Sic parvis magna.*'" Wotton's *Baronetage*, i. 532. Edmondson, *Heraldry*, ii. under Drake, blazons it somewhat differently. This Crest is introduced by Whitney in his *Choice of Emblemes*, Leyden 1586, at p. 203. To the reprint of Whitney in 1866 by the Rev. H. Green are added notes from which the following extract is taken. "An account of the Voyage was published by the nephew of the circumnavigator, with the significant title of "THE WORLD ENCOMPASSED," and doubtless gave origin to Whitney's device and stanzas." This conjecture, however, is erroneous, for although the narrator (Master Francis Fletcher, Preacher in this employment) speaks of "overcoming difficulties in this our *encompassing* of this nether globe," there was no edition under this title until that printed in quarto in 1628. I venture to make this correction of Mr. Green's note on the authority of my friend Mr. Madan, Under Librarian of the Bodleian, who very kindly looked at the early editions of Drake's *Voyages* and Hakluyt's *Collection*, and informs me that he has not found any such Title as "*The World Encompassed*" in any of them. In 1596 Charles Fitzgeffrey published his "Sir Francis Drake," (reprinted by Sir S. E. Brydges in 1819, and by Dr. Grosart in 1881,) and calls him "the pilgrime of the world," stanza 266, p. 101, ed. Grosart, and celebrates his ship "The Pelican," whose name he changed to "The Hind" on reaching the South Seas:

"A Golden-Hynde, led by his art and might
Bare him about the earth's sea-walled round,
With unresisted Roe-out-running flight,
While Fame (the harbinger) a trumpe did sound." Stanza 139, p. 59.

This was laid up at Deptford, and is mentioned by Marston in his *East-*

ward Hoc, "Wee'll have our provided supper brought a bord Sir Francis Drake's ship that hath compast the world." Act iii. 2, p. 55, ed. 1856. The chair made out of its timbers is still to be seen in the Picture Gallery at Oxford. Drake's Portrait is in Holland's Heroologia, p. 106. In The Mirror for Magistrates 1610, England's Eliza, p. 793.

"To add more fame to this for future time,
Great Drake to quell their pride that had sat downe,
Their *Ne plus ultra* in the farthest clime
By seas, sands, rocks, and many a sea-sieg'd towne,
Did compasse earth in spight of Neptune's frowne;
For which his name with fame for aye is crown'd,
Whose barke still sailes about the worlds whole round."

P. 51, l. 9. *Found another land.*] While engaged in the attempt to find a passage about the N. of America from the South Sea into our Ocean, Drake discovered a land which he called Nova Albion, a fact which is alluded to by Sylvester in his Du Bartas;

"While (famous Drake-like) coasting every strand,
I do discover many a New-found-land."

The Colonies. iii^d Part of ii^d Day of ii^d Week, 3, 4.

P. 51, l. 10. *Richards err.*] An apocopated form for error, as in Davison's Poet. Rhapsody, "Eclogue entitled Cuddy," i. p. 62, ed. Nicolas.

"A little herdgroom, for he was no bett'."

Such abbreviations seems more frequent in Scottish poets, *e. g.* Montgomery's Poems, Edinb. 1821. p. 195 "deput," for deputy." 201 "determe," for determine. 210 "alabast," for alabaster. The phrase may be like the classical βίη Ἡρακληείη, sapientia Læli, a periphrasis for Richard III. whose whole career, with all deference to Horace Walpole, was a mistake, culminating in the defeat and death at Bosworth Field, where, as C. Alcyn says, "He fought as bravely as he justly fell."

P. 51, l. 11. *Done to disgrace.*] On p. 11 "done to shame," and "put into disgrace." Here equivalent to having ended in defeat.

P. 51, l. 11. *A taske nere tooke in hand.*] In the Mirror for Magistrates, King Richard the Third, p. 767, ed. 1610:

"For in my cheefest hope to winne the day,
Appointed by the heauens most iust decree,
My souldiers in the forefront shranke away,
Which heauie newes declared was to mee
By one that counsel'd mee away to flee."

P. 51, l. 12. *By Hercules.*] As the words stand this must be a mere interjection, "Mehercule." But bearing in mind the lines fixed on Drake's ship at Deptford when Q. Elizabeth visited him on board,

" *Plus ultra*, Herculeis inseribas Drake Columnis,
Et magno, dicas, Hercule major ero."

The words "a taske nere tooke in hand By Hercules," would aptly describe Drake's adventure, if the structure of the stanza would allow of the trajection.

P. 51, l. 19. *Loosing of the maine.*] A term at hazard. Hall, Satire, ii. 5, 86.

" Or the red hat that cries the lucklesse mayne."

Shakspere.

" To set so rich a mayne
On the nice hazard of one doubtfull houre." 1 Hen. IV. iv. 1, 47.

" And not unlike the use of foul gamesters who having lost the maine by true judgment thinke to face it out with a false oath." Lylie's Euphues and his England, in Nares.

P. 51, l. 18. *Stroke blinde.*] Marlowe, H. and L. p. 7:

" Some say, for her the fairest Cupid pin'd
And, looking in her face, was strooken blind."

P. 51, l. 23. *None-age.*] Infancy, or minority (in law). Once only in Shakspere, Rich III. "in his nonage," ii. 3, 13. Though Narcissus was young his passion was too deep-seated to yield to threats.

P. 51, l. 24. *Set up their rest.*] Abode. Pericles, Prologue to act ii. 25, 26:

" And that in Tarsus was not best
Longer for him to make his rest."

For another sense see Ford, 'Tis pity she's a whore, v. 3. "I have set up my rest," *i. e.* made my determination, a metaphor from fixing the musket rest. Gifford's Ben Johnson, i. 62; ii. 142.

P. 51, l. 28. *Lost their mold.*] See "Raleigh and Courtly Poets," by Dr. Hannah, 1875, p. 127, in "A Description of a most noble Lady," from Tottell's "Songs and Sonnets," 1557:

" I think Nature hath lost the mould
Where she her shape did take;
Or else I doubt if Nature could
So fair a creature make."

The Poems of Alexander Montgomery (1570-1600), Edinburgh, 1821, p. 210:

“The mold is lost whairin wes maid
This *A per se* of all.”

A similar thought differently expressed is in Marlowe, H. and L. p. 7 :

“So lovely fair was Hero, Venus’ nun,
As Nature wept, thinking she was undone,
Because she took more from her than she left,
And of such wondrous beauty her bereft.”

P. 52, l. 1. *Sad and drier thoughts.*] Sad is grave, serious, as often in Shakspeare, *e. g.* Lucrece 277, “Sad pause, and deep regard beseem the sage.” For “dry” see Bacon, Essay 27, 170, “Heraclitus saith well, in one of his enigmas, *Dry light is ever the best.* And certain it is, that the light that a man receiveth by counsel from another is drier and purer than that which cometh from his own understanding and judgment; which is ever infused and drenched in his affections and customs.” See Dr. Abbott’s note on this passage.

P. 52, l. 3. *Sepulchrizing.*] Laying his body at full length like a corpse in a grave. In Simon Graham’s *Anatomie of Humors*, Edinb. 1609, “wishing that your Honours discretion may sepulchrise this boldnesse,” A. 3 recto; and in the prefatory sonnet to the Countesse of Errol:

“If quicknes of thy wit find any crime,
In thy discretion sepulchrize my wrong.” A. 4, verso.

I have met with no other instance. The word is not in the Dictionaries.

Him.] For it.

P. 52, l. 6. *Treating.*] Entreating. Again p. 56, “And I am treating but to be her shep-heard.” Worcester cites *Berners* by name only as his authority for this meaning.

P. 52, l. 10. *Talke Sun-go-downe.*] Virgil, *Eclog.* ix. “Sæpe ego longos Cantando puerum memini me condere soles,” 51, 2. Callimachus, *Epigram*, ii. 2,

— ἐμνήσθην δ’ ὀσσάκις ἀμφότεροι
ἥλιον ἐν λέσχη κατεδύσαμεν.

Ovid. *Tristia*, v. 13, 27 :

“Utque solebamus consumere longa loquendo
Tempora sermonem deficiente die.”

Ovid. Met. i. 682 :

“Sedit Atlantiades, et euntem multa loquendo
Detinuit sermone diem.”

Similarly Shakspeare in Lucrece :

“Long he questioned
With modest Lucrece and wore out the night.” 122, 3.

And Milton in Lycidas :

“Battening our flocks with the fresh dews of night,
Oft till the star that rose, at evening, bright,
Toward heaven’s descent had slop’d his westering wheel.” 29.

For a very full collection of passages in illustration see Boissonade’s note on Aristænetus, i. Epist. 24, p. 109, ed. Lutetiæ 1822.

P. 52, l. 24. *Polyp turning.*] R. Greene, Mamillia, 1583, ed. Grosart 1881, p. 17, “as there is a chāgable *Polipe*, so there is a sted fast *Emerauld*.” P. 61, “Though the *Polipe* chaungeth colour euery houre; yet the Saphyre will cracke before it consent to disloyaltie.” P. 77, “Comparing them [women] to the *Polipe* stone, that chaungeth colours every houre.” In these passages he seems to confound the polyp with the opal. There is no stone bearing the name polyp. Again in his Anatomie of Fortune, 1584, p. 184, “The picture whiche thou seest heere, is the perfect counterparte of her inconstant conditions, for she, like the *Polipe* fishe, turneth himselfe into the likenesse of everie object.” Henry Crosse, Vertues Commonwealth, 1603, p. 56, ed. Grosart, “The fish *Polipus* (as some write) hath this propertie, that it can turne itselfe into the likenesse of a stone, or seeme to be that which is next it, and so under colour of not seeming as it is, doeth rauē upon other fishes.” Ovid, Halieuticon, 30-33 :

“At contra scopulis crinali corpore segnis
Polypus hæret, et hâc eludit retia fraude,
Et sub lege loci sumit mutatque colores
Semper ei similis quem contigit.”

Plin. Nat. Hist. ix. 46, “Colorem mutat polypus ad similitudinem loci, et maximè in metu.”

P. 52, l. 24. Several Greek Poets have noticed this characteristic of the *Polypus* :

Theognis. *πουλύπου ὀργήν ἴσχε πολυπλόκου, ὃς ποτὶ πέτρῃ,
τῇ προσομιλήσει, τοῖος ἰδεῖν ἐφάνη.* 215.

Sophocles. νοῦν δεῖ πρὸς ἀνδρὶ, σῶμα πουλύπους ὅπως
πέτρα, τραπέσθαι γνησίου φρονήματος.

Iphigeniæ Fragment. apud Athenæum, xii. 7, p. 513, d.

Oppian. πουλυπόδων δ' οὔπω τιν' ὀϊόμαι ἔμμεν' ἄπυστον
τέχνης, οἱ πέτρησιν ὁμοίιοι ἰνδάλλονται,
τὴν κε ποτιπτύξωσι, περὶ σπείρης τε βάλωνται.

Halieuticon, ii. 233.

Phocylides. μηδ' ἕτερον κεύθης κραδίη νόον, ἀλλ' ἀγορεύων
μηδ' ὡς πετροφυῆς πολύπους, κατὰ χῶρον ἀμείβου. 44, 5.

The writers on Natural History repeat the fact, and assign reasons for it. Aristotle, Hist. Anim. lx. 37, “καὶ θηρεύει τοὺς ἰχθύς, τὸ χρῶμα μεταβάλλων, καὶ ποιῶν ὁμοιον οἷς ἂν πλησιάσῃ λίθοις· τὸ δ' ἀντὸ τοῦτο ποιῆι καὶ φοβηθείς.” So Theophrastus also according to Athenæus, vii. 104, Θεόφραστος δὲ, ἐν τῷ περὶ τῶν Μεταβαλλόντων τὰς χροῶας, τὸν πολύποδα, φησὶ, τοῖς πετρώδεσι μάλιστα τόποις συνεξομοιοῦσθαι, τοῦτο ποιοῦντα φόβῳ.” Plutarch, Quæst. Nat. p. 916, b. “μεταβάλλει οὕτως ὥστε τὴν χροιάν αἷς ἂν πλησιάσῃ πέτραις ὁμοιοῦν.” And Ælian, V. Hist. i. 1, “πολύποδες ὑπὸ ταῖς πέτραις κάθηνται, καὶ ἑαυτοὺς εἰς τὴν ἐκείνων μεταμορφοῦσι χροιάν.”

P. 53, l. 3, *Top-gallant*.] The top-gallant sail above the topsail. Once in Shakspeare, and there used metaphorically, “The high top-gallant of my joy.” R. and J. ii. 4, 202. In Whitney's Choice of Emblemes, p. 11, “The gallante ship—with streamers, flagges, topgallantes, pendantes braue.”

Hoist.] “The verb is properly *hoise* with pp. *hoist* = *hoised*, ‘Hoised up the mainsail,’ Acts xxvii. 40. Shakspeare has both *hoise* and *hoist*. (The *t* is excrecent, and due to confusion with the pp.) Root unknown. Quite distinct from Fr. *hausser* to exalt, which is from Lat. *altus*, high.” Skeat.

P. 53, l. 4. *Fer*.] Fir, mast.

P. 53, l. 6. *The sea prefer'd our vintage*.] Prefer is here used in a peculiar and uncommon sense, to take before hand, to anticipate, as *præfero* is also, though rarely, used in Latin. The sea, that is the water of the spring, anticipated and carried off what would have been the fruit for the vintage, before it had time to form. For the general idea of the stanza, the ship

making out in full sail, yet with a fatal issue, compare Whitney's Emblemes, xi. 1586. Spenser, Visions of Petrarch, ii. printed in 1591. Shakspeare, M. of V. ii. 6, 14-19, circa 1596. Giles Fletcher, Christ's Victorie, ii. stanza 35, 1610. Gray's Bard, 71-6.

P. 53, l. 8. *Downe stouping.*] Marlowe, H. and L. :

“With that Leander stooped to have embraced her,
But from his spreading arms away she cast her.” P. 19.

P. 53, l. 11. *Who so, &c.*] For the construction see Abbott's Shakspeare Gram. 248, 249, “of the Relative with Supplementary Pronoun.” This repetition was common in Anglo-Saxon. In the same way in Elizabethan authors we find *who his* for *whose*, &c. Here “who” may be explained “with regard to whom.”

P. 53, l. 17. *Monsters of time.*] Monster is here used as the Latin monstrum (fr. moneo), lit. that which teaches or points out; quia ostendunt, portendunt, monstrant, prædicunt, ostenta, portenta, monstra, prodigia dicuntur. Cicero, De Div. i. 42. Narcissus had previously called in Adonis and Leander (pp. 42, 43), and refers to them here as examples “that beautie hath small good for men to owe (own) it.”

P. 53, l. 22. *What but time perfection gives.*] See The Essayes of a Prentise in the Divine Art of Poesie, Edinb. 1585, by K. James VI. p. 74, at the end of the Poeme of Tyme:

“Hæc quoque perficiat, quod perficit omnia, Tempus.”

Shakspeare:

“Time is the nurse and breeder of all good.” Two G. of V. iii. 1, 243.

“I have a young conception in my brain,
Be you my time to bring it to some shape.” Troil. i. 3, 313.

Tennyson, Love and Duty, 25:

“My faith is large in time
And that which brings it to its perfect end.”

P. 53, l. 27. *Slandorous men, &c.*] See N. Breton's Praise of Virtuous Ladies (1606), p. 15, “Some will say, Women are unconstant, But I say not all, for Penelope and Cleopatra, Lucretia, with divers more too long to rehearse, shall stand for examples of such constaney as no man ever more constant.”

P. 54, l. 15. *Closet up.*] Perhaps the earliest instance of the use of this word as a verb. Johnson quotes it from Herbert's *Temple* (1633), see lxxv. Decay:

“Thy great love once spread, as in an urn Doth closet up itself.”

P. 55, l. 7. *Maine.*] Properly the great or open sea, as opposed to minor divisions, such as bays, gulfs. Here used for water.

P. 55, l. 8. *The Heavens.*] The Gods. See Marston's *Scourge of Villanie* (1599), Sat. ii. 23-26:

“Walk but in duskie night
With Lynceus' eyes, and to thy piercing sight
Disguised Gods will showe, in peasant shape
Prest to commit some execrable rape.”

and afterwards Sat. viii. 169-164.

Ovid, *Metam.* viii. 626, in the story of Philemon and Baucis:

“Jupiter huc, specie mortali, cumque parente
Venit Atlantiades positus caducifer alis.”

P. 55, l. 9. *Misconceited.*] There is a noun *misconceit*, a false notion, but no adjective given in the Dictionaries. *Misconceited* = calculated to give a false notion of the wearer.

P. 55, l. 12. *Playes with Saints.*] To play, as in Latin, *ludere*. Catullus, lxi. 204, “*Ludite ut lubet.*” Propertius, ii. 6, 4, “*in quâ populus lusit Ericthonius.*” Horace, Ep. ii. 2, 214, “*Lusisti satis, edisti satis, atque bibisti.*” When the Saint was a Vestal, not only was she buried alive, but the paramour was scourged to death. Festus, “*Probrum virginis Vestalis, ut capite puniretur: vir qui eam incestavisset verberibus necaretur,*” in v. *Probrum*. For instances see Liv. xxii. 57, Suetonii Domitianus viii., and Plin. Epist. iv. 11. Both the Secular and the Ecclesiastical Laws appointed penalties for similar offences with those who had taken vows of celibacy. See the Indexes to the Anglo-Saxon Laws, Record Commission, 1840, under “*Nun.*”

Welkin.] The late Mr. Corser, whose acquaintance with the Elizabethan authors was most extensive, remarks on this word, “*Welkin* was a poet's word, and if we may judge from the clown's observation upon it in *Twelfth Night*, came into fashion towards the end of the sixteenth century.” *Collectanea Anglo-Poetica*, viii. p. 333 (Chetham Society, No. cii. 1878). The clown says, “*I will construe to them whence you come;*

who you are and what you would are out of my welkin, I might say element, but the word is overworn." Tw. Night, iii. 1, 64. Welkin, however, was used continuously from the Saxon period to the time of Chaucer, Gower, and possibly later writers. It is found in Lord Surrey's Poems, after him it became fashionable, as stated above.

P. 55, l. 17. *The lesser planets.*] Compare:

"Looke how the suns approach doth overshadow
The lesser stars from entercourse of sight."

Seeme to die.] Pontanus in his *Urania, sive de Stellis*, i. p. 10, ed. Ald. 1513, says of the stars by night:

"Collucent: sed mox Phæbo exoriente perempta,
Torpent luce novâ, et candenti lampade victa
Emoriuntur, et obscuro conduntur Olympo."

Nicholson in his *Acolastus* (1600) applies these words to the Marigold:

"But when the sunne his glory doth iufold,
This prettie creature shuts and *seemes to die.*" 891, 2.

P. 55, l. 23. *Gooddest.*] I find no other instance of this form. Chaucer has "badder" from bad. Gooddest=goodliest, or best.

P. 55, l. 24. *A womanning.*] Shakspeare, *Alls Well*, iii. 2, 51-3, uses this verb:

"I have felt so many quirks of joy and grief,
That the first face of neither, on the start,
Can *woman* me unto 't."

"*i. e.* can affect me suddenly and deeply as my sex are usually affected." Steevens. The sense of the verb is expressed by "play the woman," as Wolsey uses the phrase:

"Cromwell, I did not think to shed a tear
In all my miseries; but thou hast forced me,
Out of thy honest truth, to play the woman." H. VIII. iii. 2. 436.

And Laertes in *Hamlet*:

"When these are gone
The woman will be out." iv. 7, 189.

Other nouns are similarly used as verbs, p. 7, "to *godd* it." Hall, *Satires*, "But had I *maiden'd* it as many use," iii. 3, 5. *Lady*=to lady it. N. Breton, "Pasquil's Madcap," p. 10:

"But if a Jacke will be a gentleman
And mistress Needens *lady* it at will."

So Shakspeare has *lover*, “who, young and simple, would not be so *lover’d*?” Complaint, 319.

P. 56, l. 3. *Loftly bent*.] Inclined or desirous of rising aloft, the adverb indicating that which is purposed. So Shakspeare, 2 Hen. VI. “a sort of naughty persons *lewdly bent*.” ii. 1, 167. Also in Sir John Harington’s Papers, in Nichols’s Progresses of Q. Elizabeth. “1599. The Queene did once aske my wife in merrie sorte ‘how she kepe my good wyll and love, which I did alwayes mayntaine to be trulye good towardes her and my childrene?’ My Mal, in wise and discrete manner, told her Highnesse ‘she had confidence in her husbands understandinge and courage, well founded on her own stedfastness not to offend or thwart, but to cherishe and obey; hereby did she persuade her husbände of her own affections, and in so doinge did commande his.’ ‘Go to, go to, mistresse,’ saithe the Queene, ‘you are *wisely bente* I finde; after such sorte do I keepe the good wyll of all my husbandes, my good people: for if they did not reste assurede of some special love towarde them, they would not readilie yelde me suche goode obedience.’ This deservethe notinge, as beinge both wise and pleasaunte.” Vol. ii. p. 443, ed. 1823.

P. 56, l. 4. *Tottering*.] Wavering, unsteady. “The radical element by itself signifies a slight sound, in N. *tot* a murmur. It. *ni tutto ni motto*, not a syllable. Then, as in so many other cases, the syllables representing sound are transferred to the sense of bodily action and bodily substance. Hence Bav. *tattern* to tremble. E. *totter* to move unsteadily.” Wedgwood in v. To *hover* has something of the same sense as *totter* in this line, as in the name of the kestrel, the *wind-hover*.

P. 56, l. 16. *Nuns*.] Marlowe.

“So lovely fair was Hero Venus’ nun.” H. and L. p. 7.

“You exceed her far—whose nun you are.” Ibid. p. 14.

“Then shall you most resemble Venus’ nun.” Ibid. p. 18.

Nash has, “Cytherea’s nuns.” Lenten Stufe, p. 68. Gosson, “Like Venus nunnes.” School of Abuse, p. 26.

Surrey in his Translation of Virgil, Æneid iv., “like Bacchus’ nun.” 389. In this he followed the translation of Gawin Douglas, “Sic wise as when the nunnys of Bachus.” p. 110, l. 10.

Drayton with more propriety applies the term to the Virgin followers of Diana.

“Where Dians nuns their Goddess do adore.” Eclogue V. stanza 18.

P. 56, l. 17. *Chast votaries for Gods to chase th' aire.*] Another instance of play on words. The line is not very intelligible, and wants a syllable. Is *in* left out? “To chase in th' aire” meaning to chase in the heavens, referring to the last line of the preceding stanza, “heavenly saints”—who will be able to turn Arcadian nymphs from hating to love, by telling them that Gods are their lovers. Arcadia was a favourite haunt of Diana, to whose service its nymphs were devoted. Syrinx for instance “Ortygiam studiis ipsâque colebat Virginitate Deam.” Ovid Met. i. 694; and Callisto “Miles erat Phœbes.” Id. ii. 415, Jove's triumph over the latter is hinted at in the words “never yet wun.”

P. 56, l. 19. *Godhood.*] A rare word. It is found in Warner, Albion's England, iii. 16. “Accept my simple legacie, O godhood most deuyne,” p. 543. ed. Chalmers' Poets: and earlier (c. 1200) in the Anceren Riwle, 112, as quoted by Stratmann. No other instances are recorded. Yet it is the right form. “The termination—*hood* was an independent substantive in Saxon literature, in the form of *hād*. This word signified office, degree, faculty, quality. An altered form is—*head*, as in *Godhead*, an alteration which makes it difficult for many to see that it is the analogue of *manhood*, and as if *God-hood*.” Earle, Philology of English, p. 274, who does not seem to have met with the word. In the Athanasian Creed the two words come together, “not by conversion of the Godhead into flesh, but by taking the manhood into God;” and God-hood, for God-head, would mark the distinction more obviously.

P. 56, l. 22. *Fortune.*] Adverbially, as in Latin “forte,” and as in the word “chance:” *e. g.* Gray,

“If chance, by lonely contemplation led,
Some kindred spirit shall enquire thy fate.” Elegy, 95.

Shakspeare several times has “by fortune” in this sense—but I have not met with any parallel example of “fortune” as an adverb.

P. 56, l. 24. *Div'd downe to yonger method.*] In Richard III. Gloucester says,

“But gentle Lady Anne,
To leave this keen encounter of our wits
And fall somewhat into a *slower method*.” i 2, 114.

What is young is not complete in growth, is yet at its beginning, and is therefore imperfect. So his love for a shadow is a childish method or plan of loving, and as it can never come to anything, it must leave him for ever among the forsaken and forlorn lovers.

P. 56, l. 26.] As the term bastard is applied to the fruit of illicit, irregular, love, so through his passion, which is irregularly begotten, he is brought into the class to which that name is properly applicable. The line and its connection with the context is not very clear.

P. 56, l. 27.] Should this line be read, "Why? are not princes subject to report?" so as to be more in accordance with the next?

P. 56, l. 27. *Report.*] Report is fame. Chaucer, Prologue to The House of Fame. "In this Book is shewed how the Deeds of all Men and Women, be they good or bad, are carried by Report to Posterity." Nash in Pierce Penilesse says, "Report, which our moderners clepe flundering fame." Edwards seems to have had in memory some lines of Daniel in the Complaint of Rosamond,

"And this is ever proper unto Courts,
That nothing can be done, but Fame reports.
Fame doth explore what lies most secret hidden,
Entring the Closet of the Palace-Dweller;
Abroad revealing what is most forbidden,
Of Truth and Falsehood both an equal Teller,
'Tis not a Guard can serve for to expel her:
The Sword of Justice cannot cut her Wings,
Nor stop her Mouth from uttering secret Things." i. p. 18, ed. 1718.

P. 57, l. 1. *Livia's rich statues.*] According to an apophthegm of Livia recorded by Dion Cassius these statues were naked men. "καὶ αὐτῆς ἄλλα τε καλῶς εἰρημένα ἀποφθέγματα φέρεται, καὶ ὅτι γυμνούς ποτε ἄνδρας ἀπαντήσαντας αὐτῇ, καὶ μέλλοντας διὰ τοῦτο θανατωθῆσθαι, ἔσωσεν, εἰπούσα ὅτι οὐδὲν ἀνδριάντων ταῖς σωφρονούσαις οἱ τοιοῦτοι διαφέρουσι." Hist. Rom. lviii. 2. This passage is thus expressed in Heywood's Gun-aikcion, "Dion in Tiberio says that Livia, the wife of Augustus Cæsar, beholding men naked said to the rest about her 'that to continent women and chaste matrons such objects differed nothing from statues or images,' for the modest heart with immodest sights ought not to be corrupted." p. 284. The law, under which these men were liable to the penalty of death, originated from the wish of the Romans to conciliate the Sabines

by showing respect to their daughters whom they had seized. "Igitur Romanis hoc moribus sub pœna capitali constitutum præsente fœminâ abstinere obscœnis dictis, et μηδένα ὀφθῆναι γυμνόν, nudum neminem conspiciendum se dare, teste Plutarcho in Romulo, p. 30 (i. p. 63, ed. Bryan 1729)." Reimar. in Dion. Cass.

P. 57, l. 1. *In his gallery*] Among the "cloistered ills that fame beares from Courts" those relating to Tiberius at Capreæ are notorious. The solitude and inaccessibility of the island, for which indeed it was chosen, "præcipuè delectatus insulâ quod uno parvoque litore adiretur, septa undique præruptis immensæ altitudinis rupibus, et profundo maris," (Suetonii Tiberius 40) could not prevent the imperial profligacy from becoming known. "Secessu Capreensi etiam *sellariam* excogitavit," which may perhaps be intended by our author's "*gallery*," as it is simply a room furnished with seats, wherein these "statues of Livia, portraide by lyfe," that is actually, such scenes as are enumerated in the rest of the stanza. See the Life of Tiberius by Suetonius, 43, and Tacitus, Hist. vi. 1.

P. 57, l. 3. *Mask't through the cloudie stitched canapie.*] Moved through like characters in masked balls, as in *Romeo and Juliet*, i. 5, sustaining their several parts; which may be supposed to have been represented also by needlework in the tapestry, and "canapie" or curtain stretched across the ceiling. Ovid describes all these "scapes" of the Gods as wrought by Arachne in her web. Met. vi. 103—128, a passage imitated by Spenser F. Q. iii. xi. 28, *sqq.* Shakspeare also introduces the arras and its story in *Cymbeline*, ii. 4, 68—76. Lucrece, 1366, *sqq.* See also Warton on Spenser F. Q. vii. 7, 10.

A pavement representing similar subjects is described by Marlowe, *Hero and Leander*, p. 11, the wording of which was probably in the mind of Edwards when writing this stanza.

"There might you see the Gods in sundry shapes
Committing heady riots, incest, scapes."

P. 57, l. 20. *Women doo yeeld.*] Somewhat like Marlowe's lines in *H. and L.* p. 36.

"Treason was in her thought
And cunningly to yield herself she sought,
Seeming not won; yet won she was at length,
In such wars Women use but half their strength."

P. 57, l. 22. *Romane actors.*] The most celebrated in tragedy was Æsopus—called by Horace, Epist. ii. 1, 82, “gravis,” pathetic—and by Quintilian “gravior.” Inst. Orat. xi. 3, 111. By Cicero, with whom he was intimate (“noster Æsopus”), he is said to have been “summus artifex” (Pro Sext. 56) and to have excelled in power of looks and fire of expression (“tantum ardorem vultuum atque motuum”). De Div. i. 37. From the passage in Cicero and the anecdotes related of him his acting would seem to have been characterised chiefly by strong emphasis and vehemence. During Cicero’s exile, having to act the part of Telamon banished, in one of Accius’s plays, by his manner and skilful emphasis, and an occasional change of a word, he led the audience to apply the whole to the case of Cicero, and so did him essential service—and was immensely applauded. (Dict. of Biography.) From this we may see that there is no exaggeration in our poets words, “Charged the hearts and eyes of the spectators.”

P. 57, l. 23. *Prætextati seamed robes.*] Toga Prætextata, or Prætexta, was a toga bordered with purple, or with a stripe of purple sewn on, and was worn by magistrates of high rank; hence “fabula prætexta” or “prætextata” was a tragedy; so that when Roman actors appeared in plays taken from their own history (for which Horace praises his countrymen

“ Nil intentatum nostri liquere poetæ ;
Nec minimum meruere decus, vestigia Græca
Ausu deserere, et celebrare domestica facta ;
Vel qui prætextas, vel qui docuere togatas.” De A. P. 285.)

they naturally adopted the Roman dress. It is strange that, though even the titles of most Tragedies on Roman subjects have perished, some few fragments have been preserved of the “Paulus” of Pacuvius, and of the “Brutus” and “Decius” of Accius. Of the ten tragedies ascribed to Seneca one only, the Octavia, is taken from Roman history.

P. 57, l. 24. *Charged.*] Shakspeare, Macbeth,

“What a sigh is there ! The heart is sorely *charged*.” v. 1, 60.

Tennyson, Dream of Fair Women,

“*Charged* both mine eyes with tears.” iv.

P. 57, l. 25. *Flintie Niobes.*] To emphasize the phrase, “still continuing sorrow,” he adds the illustration of Niobe, who

“fixa cacumine montis
Liquitur, et lacrymis etiamnum marmora manant.” Ov. Met. vi. 311.

or as given by Whitney in his *Choice of Emblemes*, 1586, p. 13,

“Of Niobe behould the ruthefull plighte;
And while herselfe with trickling teares did pine,
Shee was transformde into a marble stone,
Which yet with teares doth seeme to waile and mone.”

Hamlet's “like Niobe all tears” is familiar to all, but the other passage in which Shakspeare introduces her name may be cited as an authority for its being pronounced as a dissyllable, as it must be in Edwards's poem where it rhymes to “robes” and “globes.” It is in *Troilus and Cressida*,

“Make wells and Niobes of the maids and wives.” v. 10, 19.

which, if a ten-syllable line, requires Niobes to be read as a dissyllable.

P. 57, l. 26. *And of each circled eie framed thousand globes.*] There is here a play not on words but things. The “circled eie,” that is the eye-ball or globe of the eye, is multiplied into a thousand other “globes,” that is “tears.” In his lines “On a Tear” Sam. Rogers writes

“That very law * which moulds a tear
And bids it trickle from its source,
That law preserves the earth a sphere
And guides the planets in their course.”

Shakspeare with a different sort of globe in view writes

“O were mine eyeballs into bullets turned,
That I in rage might shoot them at your faces.” 1 Hen. VI. iv. 7, 79.

P. 57, l. 27. *Flat images not men.*] Flat is downright, absolute, as used several times in Shakspeare, “flat blasphemy.” *Meas.* ii. 2, 131. “flat perjury,” *Much Ado.* iv. 2, 44, and generally in common conversation. The word “images” must be intended to denote some effect of the actors' skill on the spectators or hearers. Perhaps the words of Marcus in *Titus Andronicus* come as near as any to illustrate it:

“See thy two sons' heads,
Thy warlike hand, thy mangled daughter here;
Thy other banished son with this dear sight
Struck pale and bloodless; and thy brother, I,
Even like a stony image, cold and numb.” iii. 1, 255.

* The Law of Gravitation.

G. Gascoigne in his *Dan Bartholomew of Bathe* has the same idea to express the intensity of his feelings on discovering the faithlessness of his mistress—

“ from all company him selfe he kept:
Wherby so farre in stormes of strife he stept,
That now he seemed an *Image not a man*,
His eyes so dead, his colour waxt so wan.” i. p. 109.

Sylvester also in his *Version of Du Bartas* uses it to indicate ignorance,

“ And sith a dull dunce which no knowledge can
Is a *dead Image*, and *no living man*.”
“ Eden.” First Part of First Day of Second Week. p. 87, ed. 1641.

The word occurred before in *Cephalus and Procris*, p. 10, where it is said of Poets,

“ And had not *Jove* been fauorable then,
They never should haue been accounted men,
But liu'd as pesants, shaddowes, *imagies*.”

Both “images” and “shadows” are often used by Shakspeare for what is unreal; like the corresponding words in Latin, “*imago*” and “*umbra*.”

P. 58, l. 1. *The Chorus*.] The office of the Chorus in a Greek Tragedy is here well set forth, and accords with the precept of Horace in his *Art of Poetry*,

“ Actoris partes Chorus, officiumque virile
Defendat: neu quid medios intercinat actus
Quod non proposito conducat et hæreat apte.” 193.

And in the last chorus especially the audience are prepared for the coming catastrophe, which ought to happen off the stage and be narrated by one of the actors, or by a messenger, as Horace says:

“ Aut agitur res in scenis, aut acta refertur,
Segnius irritant animos demissa per aures
Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator: non tamen intus
Digna geri, promes in *scenam*.” De A. P. 179.

P. 58, l. 4. *'Tis I the siege must countenance*.] None of the meanings of *siege* seem to give any probable sense to this clause, and the word is probably a misprint for “*stage*.” *Narcissus* in contravention of the usual rules of tragedy is about to enact the last “*tragicke scene*” “*coram populo*” so to

say. The words of the Chorus he tells us are "of little worth," and he himself must give effect to the catastrophe, "'tis *I the stage must countenance*," and bring forward "*in scenam*" what would in general be done out of sight. (Horace De A. P. 183-5.)

P. 58, l. 10. *Though they have past.*] They, viz. the persons celebrated in these stories. To pass is to die. The Passing Bell preserves the meaning. The word occurs three times in Shakspeare in this sense,

"Let him pass peaceably." 2 Hen. VI. iii. 3, 25.

"Thus might he pass indeed." Lear, iv. 6, 47.

"Let him pass." v. 3, 313.

and has now been revived and made current in Literature by the Laureate's poem, "The Passing of Arthur,"

"He passes to be King among the dead."

And got the golden vale.] Golden, as in the "*golden age*" both of the World, and of Latinity, is the best the purest; the Laureate uses it in the same sense in his "Golden Year:"

"'Tis like the second world to us that live,
'Twere all as one to fix our hopes on Heaven
As on this vision of the *golden year*."

The "*vale*" is from Virgil's account in the 6th *Æneid*:

"At pater Anchises penitus *convalle* virenti." 679.

And

"Interea videt *Æneas* in *valle* reducta." 703.

The more general term is the Elysian *plain*, or *fields*, Ἠλύσιον πέδιον, Od. iv. 563.

"Devenere locos lætos et amæna virata
Fortunatorum nemorum, sedesque beatas.
Largior hic *campos* æther et lumine vestit
Purpureo." *Æn.* vi. 638.

Pindar, Olymp. 2, in a splendid passage, has, "ἔνθα μακάρων νᾶσον ὠκεανίδες αὖραι περιπνέουσιν ἄνθεμα δὲ χρυσοῦ φλέγει," κ. τ. λ. which Tennyson puts into the mouth of his Ulysses,

"It may be we shall touch the Happy Isles
And see the great Achilles, whom we knew."

But in the Lotos Eaters (8, near the end,) another reproduction of Greek imagination, he reverts to the notion of the "*vale*,"

"Others in Elysian *valleys* dwell."

And again in the Morte d'Arthur:

"I am going a long way
To the *island-valley* of Avilion;
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea,
Where I will heal me of my grievous wound."

An exquisite blending of some of the choicest lines of the *Odyssey*, descriptive of the Elysian plain, with his own;

οὐ νιφετὸς, οὐτ' ἄρ' χείμων πολὺς, οὐτέ ποτ' ὄμβρος,
ἀλλ' αἰεὶ Ζεφύροιο λιγυπνείοντας ἀήτας
Ἵκκεανὸς ἀνίησιν, ἀναψύχειν ἀνθρώπους. iv. 566.

And again of Olympus—

οὐτ' ἀνέμοισι τινάσσεται, οὐτέ ποτ' ὄμβρω
δέεται, οὐτε χιῶν ἐπιπίλναται· ἀλλὰ μάλ' αἴθρη
πέπταται ἀνέφελος, λευκῇ δ' ἐπιδέδρομεν αἴγλη·
τῇ ἐνὶ τέρπονται μάκαρες θεοὶ ἤματα πάντα. vi. 43.

P. 58, l. 11. *From Artes bright eie.*] If the preceding lines be read as parenthetical, these words would be connected with the end of the second line, "Sweet persuasive stories," derived from the poets, whose art is referred to throughout the stanza. "*Artes bright eie*" suggests the kindred passage:

"The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven." M. N. D. v. 1, 12.

If, however, the third line be not parenthetical the occupants of "the golden vale" will be intended as having been indebted to the poets, who have sung of them, "for their local habitation, and a name."

P. 58, l. 11. *Ascraes gentle vallies.*] The mention of *vallies* may make the second of the above interpretations the more probable. The actual vallies

of Ascera, however, seem to have been anything but gentle, as we learn from Ovid:

“Esset perpetuo sua quam vitabilis Asera,
 Ansa est agricolæ Musa docere senis:
 At fuerat terrâ genitus, qui scripsit, in illâ,
 Intumuit vati nec tamen Asera suo.” De Ponto, iv. xiv. 31.

Hesiod, who is meant, thus honestly describes his fatherland, for having mentioned his father, who was a merchant of Cume in Æolia, and settled at Ascera; he adds:

Νάσσατο δ' ἄγχι Ἑλικῶνος οἰζυρῆ ἐνὶ κόμῃ,
 Ἄσκρι, χεῖμα κακῆ, θέρει ἀργαλέῃ, οὐδέ ποτ' ἐσθλή.
 Opera et Dies. 639, 40.

Hesiod is the “Ascræus senex” of Virgil’s sixth eclogue, where, speaking of Gallus, he says:

“Hos tibi dant calamos (en accipe), Musæ,
 Ascræo quos ante seni.” 69, 70.

Both Ovid in other passages and Propertius speak of him under the name “Ascræus.” Asera is on Mount Helicon, and in the territory of Thespiæ (the birth-place of Narcissus), from which it was 40 stadia distant.

P. 59, l. 12. *Tottering rockes.*] Tottering is here used in the sense of dizzy, “causing giddiness,” as in Lear, iv. 6, 12, “How fearful and dizzy ’tis to cast one’s eye so low”; and hence equivalent to high.

P. 59, l. 17. *To send the time away.*] The Latin equivalent is “fallere,” as Ovid:

“Interea medias fallunt sermonibus horas,
 Sentirique moram prohibent.” Met. viii. 651.
 “Nec mihi, quærenti spatiosam fallere noctem,
 Lassaret viduas pendula tela manus.” Heroid. Epist. i. 9.

Shakspeare uses the verbs “beguile” and “wear away” for the same thought in M. N. Dream:

“How shall we *beguile*
 The lazy time, if not with some delight?” v. 1, 40.
 “Come now, what masques, what dances shall we have,
To wear away this long age of three hours.” v. 1, 32.

It is expressed differently in L. L. L., “We will with some strange

pastime solace them," iv. 3, 337. On which word see Trench on the Study of Words, Lect. i. p. 9.

P. 59, l. 18. *Nimble Throate.*] He uses the expression again, p. 62:

"Blessed be your *nimble throates*
That so amorously could sing."

King James VI. in his Translation of Du Bartas, L'Uranie, p. 25:

"The tone is pleasaunt of my sisters deir:
Yet though *their throts* make heaven and earth admire,
They yeld to me." *

Nimble is from A.-S. *nim-an*, to take, seize, catch, and is applied by Shakspeare to spirit, thought, wit, and in the *Tempest* to the *lungs*, "these gentlemen who are of such sensible and *nimble lungs* that they always use to laugh at nothing," ii. 1, 174.

P. 59, l. 22. *Thus while the lark, &c.*] The song in *Cymbeline*—a play written in 1609, but not printed till 1623 in the first folio—may perhaps be indebted to this stanza for the introduction of "*the steeds*" of Phœbus, of which there is no mention in the passages quoted in the *Variorum* ed. of 1821. There can be no doubt that Lyly's *Alexander* and *Campaspe* supplied Shakspeare with the expressions "*Hark! Hark!*" and "*Heaven's gate.*" Gifford, in a note on Ford's *The Sun's Darling*, ii. 1, p. 390, ed. 1827, says, "The lark is justly a favourite with our old poets; and I should imagine, from my own observations, that a greater number of descriptive passages might be found respecting him than the nightingale. A judicious collection of both would furnish not a few pages of surpassing taste and beauty." See *Papers of Manchester Literary Club*, vol. iii. 1877, for article on Shelley and the Skylark.

Her mounted tale.] V. and A. 853, 4:

"Lo, here the gentle lark, weary of rest,
From his moist cabinet *mounts up on high.*"

and previously, Skelton in his "*Garlande of Laurell*," 533:

"Lyke as the larke
Mountith on hy with her melodious lay."

* The original has "leur gosier."

P. 59, l. 24. *Her noates sweet orizons.*] Prayers, through French *orison*, later *oraison*, from Lat. *orationem*, *orare*. *Or* is stem of *os*, the mouth, so properly "utterance." While most of our poets describe the lark's song, or carol, it is here made also a religious service, and in this Shakspeare again agrees, for in Sonnet xxix, 11, 12, he writes:

"Like to the larke at break of day arising
From sullen earth sings hymns at heaven's gate."

P. 59, l. 25. *Jove's high court.*] Marlow, H. and L., "To Jove's high court," p. 17, and the early translation of Du Bartas in 1593 renders "Vers la voute du ciel," "Up to the court of Jove."

P. 60, l. 8. *Amaine unto the spring I made.*] So Shakspeare in V. and A.:

"Sick-thoughted Venus *makes amain* unto him," 5.

P. 60, l. 9. *Finding beautie culling nakedness.*] Whether we read these words separately, or as "beautie-culling nakedness," they seem to be intended to express "obtaining a clear view of his own beautie." Nakedness in Shakspeare, *Much Ado*, "That which appears in proper nakedness," iv. 1, 177, is explained "openness to view," in Schmidt's *Lex*.

P. 60, l. 10 *Sweet love reviving.*] That is, making good in his imagination all that he had lost while pining away by the fountain, a change which Ovid thus notices:

"Attenuatus amore—
Et neque jam color est misto candore rubori
Nec corpus remanet, quondam quod amaverat Echo." *Met.* iii. 487.

P. 60, l. 13. *Imbracing sighs.*] A line in Lord Surrey's Sonnet at Windsor may illustrate this expression. He says:

"The heavy charge of care
Heaped in my breast, breaks forth against my will
In *smoky sighs* that overcast the air." p. 50.

On this Dr. Nott observes "that the hyperbole is extravagant." Surrey suffered himself to be betrayed into the use of the latter by his partiality to his master Petrarch (*Son.* 247, Part 2):

"I'ho pien di sospir quest' aer tutto."

As Surrey copied Petrarch so did Sackville copy Surrey:

“With *smoke of sighs* sometimes I might behold
The place all dim’d, like to the morning mist.”

Mirror for Magistrates, fol. 222.

In a subsequent passage he borrows the very expression:

“So strove he thus awhile as with the death,
Now pale as lead, and cold as any stone;
Now still as calm, now storming forth a breath
Of *smoky sighs*.”

Both here, and before, p. 43, “Imbrace thou sighs, with teares I’ll fil the aire,” there may be some imitation of this hyperbolical language—and they embraced the smoke of sighs as Æneas would have embraced the shade of Anchises:

“Ter conatus ibi collo dare brachia circum;
Ter frustra compressa manus effugit imago
Par levibus ventis voluerique simillima somno.” *Æn.* vi. 700.

P. 60, l. 14. *Amidst the spring I leapt.*] Marlowe, H. and L.:

“Let it suffice
That my slack muse sings of Leanders eyes:
Those orient cheeks and lips, exceeding his
That *leapt into the water* for a kiss
Of his own shadow, and despising many
Died ere he could enjoy the love of any.”

P. 60, l. 16. *Shaddowes wanting appetite and sence.*] Compare the language of Venus to Adonis.

“Fie, lifeless picture, cold and senseless stone,
Well-painted idol, image dull and dead,
Statue contenting but the eye alone,
Thing like a man, but of no woman bred.” 211.

P. 60, l. 20. *Cephisus.*] The author inserts here a marginal note, “Ovid 3. Met. Narcissus fuit Cephisi fluvii ex Liriope nympha filius.” Why? It seems not improbable that instead of *Cephisus* in the text of the poem the reading should be *Cephisius*, a name once applied to Narcissus by Ovid,

“Jamque ter ad quinos unum Cephisius annum
Addiderat.” *Met.* iii. 351:

and that the note was added to explain and justify this introduction of the name. In the preceding line Narcissus speaks, “Pardon *my* tale, for *I* am

going hence," and in the following one, "And thus *my* candle flam'd, and here burnt out," so that it would seem more in keeping to take "*Cephisus now freezed*" to be descriptive of his death rather than of the effect produced on his father by that event. The words also that complete the line, "*Whereat the Sea-nymphs shout,*" confirm this view, as they are evidently a rendering of Ovid's lines,

"Planxere sorores
Naiades, et sectos *fratri* posuere capillos."

"Freez'd" imports both the dying, "froze the genial current of the soul," in a sense different from Gray, and then "death's eternal cold," as in Shakspeare's Sonnet, xiii. 12. If, however, "Cephisus" must be retained in the text, and understood of the river, it may be noted that Statius has the phrase, "*Cephissi glaciale caput.*" Thebaid. vii. 349; an icy coldness which we must suppose to have been suddenly intensified through horror at his son's untimely end.

Sea-nymphs.] The Oceanides are properly the sea-nymphs—but as "sea" is used for the element of water in general

"Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies,
To his confine." Hamlet, i. 1, 153.

so sea-nymphs is here an allowable translation of "Naiades," who are properly Water-nymphs, as in the Tempest:

"You Nymphs, call'd Naiads, of the windring brooks
With your saged crowns, and ever-harmless looks,
Leave your crisp channels." iv. 128.

P. 60, l. 21. *And thus my candle flam'd, and here burnt out.*] A Shaksperian phrase, candle being used as a symbol of life.

"Here burns my candle out; ay, here it dies,
Which, whiles it lasted, gave King Henry light." 3 Hen. VI. 6. 1.

"Out, out, brief candle." Macbeth, v. 5, 23.

The former of these two plays was probably known to our author, as it is supposed to have been written about 1592-4.

P. 61, l. 1. *Scarring.*] Wounding, "and leaving a permanent mark behind."
See Wyatt's Poems. "*The Lover describeth his restless state.*"

"The wound, alas! hap in some other place,
From whence no tool away the scar can raze." P. 16. (Aldine 16.)

To his unkind Love.

"In deep wide wound the deadly stroke doth turn
To cured scar, that never shall return." P. 45. (Aldine 53.)

The sense evidently is "The stroke made a wound which though cured leaves a scar that never can be removed." Nott.

He has the same expression in an epigram, "*Wyatt being in prison to Bryan.*"

"Sure I am, Bryan, this wound shall heal again,
But yet, alas! the scar shall still remain." P. 72. (Ald. 176.)

And introduced it into his "*Oration to the Judges after the Indictment and the Evidence.*" "These men thinketh it enough to accuse; and, as all these slanderers use for a general rule, whom thou lovest not, accuse; for though he heal the wound, yet the scar shall remain." p. 291. (Ald. lxiii.) It received the imprimatur of Lord Surrey, in his "*Exhortation to learn by others troubles.*" p. 51. (Ald. 68.)

"Yet Solomon said, the wronged shall recure:
But Wyatt said true; 'The scar doth aye endure.'"

Such passages doubtless influenced Shakspeare in *Lucrece*

"Bearing away the wound that nothing healeth
The scar that will despite of cure remain." 732.

And intensify the depth of meaning in *Romeo's* reply to *Mercutio*

"He jests at scars, that never felt a wound." ii. 2, 43.

P. 61, l. 1. *Bewitching.*] R. and J. "Alike bewitched by the charm of looks."
Lovers Complaint, "Consents bewitch'd, ere he desire, have granted." 131.

P. 61, l. 2. *Tell.*] Should this be *tels* as in lines 3 and 5 of the stanza?

To hurt it selfe.] Nash in *Pierce Peniless* (1592) says, that *Cornelius Agrippa* wrote against learning, "against which he could neuer have lifted his penne if herself had not helpt him *to hurt herselfe.*" p. 39.

P. 61, l. 5. *Womens shewes are pelfe.*] This seems more appropriate to *Procris* than to anything in the poem of *Narcissus*. There is a curious passage in *Strype's Life of Aylmer Bp. of London* (d. 1594), "Speaking of the pride

of women and of their excess when the nation wanted necessary defence, he thus accosted them: ‘Oh! ye English ladies learn rather to wear Roman hearts than Spanish knacks: rather to help your country, than hinder your husbands; to make your Queen rich for your defence, than your husbands poor for your gearish gayness. If every one of you would employ your rings and chains, or the price of your superfluous ruffs, furs, fringes, and such other trinkets, upon the necessary defence of your country, I think you should make the Queen much richer, and abler to meet with your enemies, and yourselves much the honester.’ Chap. xiii. p. 180, ed. Oxford, 1821.

P. 61, l. 6. *Constancies as flowers.*] In 1575 was published “A small Handfull of Fragrant Flowers, &c. by N. B.” (often assigned to Nicholas Breton, but disavowed by Dr. Grosart, Memorial-Introduction to Breton, p. lxxiii., and attributed by him rather to Nathl. Baxter) in which the author begins

“Dear Dames, your senses to revive
Accept these flowers in order here:
The first resembleth Constancie
A worthy budde of passing fame.”

Our author, however, likens Women’s Constancies to flowers as being so evanescent; like St. James, “because as the flower of the grass he shall pass away. For the sun is no sooner risen with a burning heat, but it withereth the grass, and the flower thereof falleth, and the grace of the fashion of it perisheth.” i. 10, 11, and Isaiah, xl. 6, 7, 8, “All flesh is grass, and the goodliness thereof is as the flower of the field. The grass withereth, the flower fadeth, because the Spirit of the Lord bloweth upon it: surely the people is grass. The grass withereth, the flower fadeth; but the word of our God shall stand for ever.” So Psalm ciii. 15, 16. Compare Cymbeline, ii. 4, 110–113, and ii. 5, 29–32.

P. 61, l. 13. *Divinely dreampt.*] The Poet according to Horace (Sat. i. 4, 43) is one “Cui mens *divinior*,” as well as the “Os magna sonaturum,” has been given. To dream is often used for to imagine, to think, with *of*, or *on*. “The verb is formed from the noun, A.-S. *dream*, (1) a sweet sound, music. (2) joy, glee. The sense of vision arose from that of happiness: we still talk of a dream of bliss.” Skeat in v.

P. 61, l. 14. *Visedly.*] For advisedly. The Dictionaries do not give “visedly.”

P. 61, l. 15. *Slow Muse.*] Marlowe, H. and L. has “my slack muse.” p. 8.

P. 61, l. 15. *Benempt.*] Taken away. Beniman (Sax.) to take away, Benimen Mid. English; and “to niman or take as late as by Fuller.” Trench, English Past and Present. Lect. iii. p. 102.

P. 61, l. 16. *Skonce.*] The head. In the Comedy of Errors, ii. 2, 34–38, there is a play on the different meanings of this word: “*Sconce* call you it, so you would leave battering I would rather have it a *head*; an you use these blows long I must get a *sconce* for my head and *insconce* it too.” “In the sense of head *sconce* is now comic or ignoble.” Trench, English Past and Present, Lect. iii. p. 130. It is derived from the Latin *absconsa*, *sconsa*, *consa*=lanterna, and from the semicircular form of these, like the skull or pate, has come to be used for the head. See Ducange, Glossar. in *Absconsa*. Lee’s Glossary of Liturgical Terms under “Mortar,” and the illustration from an old English mortar or sconce in Magdalen College Chapel at Oxford. An “*absconsa*” was a dark lantern used by the monks in going round the dormitories—from *abscondere*, which has *absconsum*, as well as *absconditum*. The meaning of the word (says Wedgwood in v.) is something to conceal or cover one from the enemy—a sconce being a small fort or block house—*esconsail* a screen or shelter—and “*absconsa candela*” a light hidden—and hence that which holds a light, without the notion of concealing it.

Aslackt.] The form “slakt” occurred on p. 4. Aslake is used by Chaucer, Surrey and Spenser.

P. 61, l. 21. *Equipage.*] Spenser, Shepheard’s Calendar, October, 112–114, the Eclogue being on Poetry,

“How I could rear the Muse on stately stage
And teach her tread aloft in buskin fine,
With quaint Bellona in her *equipage*.”

Where the glosse explains *equipage*, as *order*. Equip, Fr. *equiper*, to fit out, Icelandic *skipa* to arrange, set in order; closely related to Icel. *skapa* to shape. Skeat in v. Verstegan in his “Restoration of Decayed Intelligence,” 1605, chap. 7 has a story about this word. “A principall Courtier writing from London to a personage of authority in the North willed him among other things to *equippe* his horses. This word proving unintelligible to all whom he consulted, at last a Messenger was sent to London to the Court to learne the meaninge thereof of the Writer of the Letter.”

It seems to have been thought an affected word. John Davies of Hereford writes

“ And though I grieve, yet cannot choose but smile
 To see some modern Poets seed my soile
 With mighty words that yeald a monstrous crop,
 Which they do spur-gall in a false-gallop.
Embellish, Blandishment, and Equipage,
 Such Furies flie from their Muse’ holy rage.
 And if perchance one hit on *Surquedry,*
 O he writes rarely in sweet Poesy!
 But, he that (*point-blank*) hits *Enveloped,*
 Hee, (Lord receive his Soule) strikes Poetry dead.”

Papers Complaint 113—122, in his *Scourge of Folly*, p. 233.

He adds in a marginal note “ These words are good: but ill us’d: in over-much vse savouring of witlesse affectation.”

P. 62, l. 1—3. These lines are obscure, et “ Davus sum non Œdipus.” May it be that the two former refer to himself; “ *eies*” meaning “ images” (as above “ I cannot cunningly make an image to awake”), my imaginations are broken, imperfect, hazy (“ light blearing”), my pen cannot “ turn them to shape” as the true “ poet’s pen” does—while such as I have just spoken of, and whom I am now about to enumerate, “ devize magick-spels” that charm and delight by their perfect realization of the poet’s imaginings.”

P. 62, l. 4. *Collyn.*] On p. 28 there is the marginal note “ He thinks it the duetie of every one that sailes to strike maine-top before that great and mighty Poet COLLYN.” He referred to him also on p. 12. The first Eclogue of the Shepheard’s Calendar is by Colin Clout, on which E. K. has this Glosse: “ Colin Clout is a name not greatly used and yet have I seen a poesie of M. Skelton’s under that title. But in deede the worde Colin is French, and used of the French Poet Marot (if hee be Worthie of the name of a poet) in a certaine Æglogue. Under which name this poet secretly shadoweth himselfe.” See the Commendatory Poems in Todd’s edition—to which add N. Breton’s *Melancholike Humours*, p. 15, 16, ed. Grosart, pp. 69—72, ed. Brydges, Lee Priory. *Return from Parnassus*, i. 2, p. 211, and Sir J. Oldcastle, p. 194. Roxb. Club. ed.

“ O grief that Spensers gone!
 With whose life heavens a while enricht us more,
 That by his death wee might be ever pore.”

P. 62, l. 8. *Nourish.*] The verb is here used intransitively, as in Bacon's Essay, xix. 149, "For their merchants; they are *vena porta*, and if they flourish not, a kingdom may have good limbs, but will have empty veins, and *nourish* little." Dr. Abbott notes, "Here used intransitively, to gain flesh," Lat. "empty veins, and *a lean habit of body.*" In the last line of this poem "*nourish*" is an active verb.

P. 62, l. 10. *Albion's glorie.*] "In That Faery Queene I meane *glory* in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine *the Queene*, and her kingdom in *Faery Land.*" Spenser's letter to Sir W. Raleigh prefixed to the F. Q. Barnabe Barnes in his Parthenophil, 1593, thus alludes to the same:

"Here Colin sittes beneath that oken tree
Eliza singing in his layes." Canzon 2, p. 106.

P. 62, l. 11. *Sidney's honor.*] "The Shepheard's Calendar—entitled to the noble and vertuous Gentleman, most worthie of all titles both of learning and chivalry, Maister Philip Sidney. To his Booke:

"Goe little Booke! thy selfe present,
As childe whose parent is unkent,
To him that is the President
Of Noblenesse and chevalree."

The first edition was in 1579, others in 1581, 1586, 1591. It was not till 1595 that Spenser published his Colin Clout, and with it Astrophel and the subsequent Elegies on Sir Philip Sidney.

P. 62, l. 12. *Stories.*] This refers to the F. Q., and the Eglogue two lines below to the Shepheard's Calendar, the fourth Eglogue in which is specially in praise of Q. Elizabeth. Drayton, "To the Reader of his Pastorals," says. "Spenser is the prime Pastoralist of England," p. 431, ed. Chalmer's Poets.

P. 62, l. 16. *Deale we not with Rosamond.*] He refers here to Samuel Daniel, whose "Delia, contayning certayne Sonnets, with the Complaint of Rosamond," was printed three times in 1592, and twice in 1594. Does the word "deale" involve a punning allusion to *Delia*? Nash, Pierce Penilesse (1592), p. 40, "You shall finde there goes more exquisite paynes and purity of wit to the writing of one such rare poem as Rosamond, than to a hundred of your dunsticall sermons." Gabriel Harvey, in Pierce's Supererogation (1593), p. 191, "In Kiffin, Warner, and Daniell, in an

hundred such vulgar writers, many things are commendable, divers things notable, some things excellent." John Dickinson in his *Shepherd's Complaint* (c. 1594), p. 4, alludes to Rosamond:

"Nec placuere minus viridi dignissima lauro
Aurifluis fœcunda metris Sidnœia scripta,
Et laudes Rosamunda tuæ."

Like our author, Richard Barnfield, at the beginning of his *Prayse of Lady Pecunia*, 1598, says:

"I sing not of *Angellica* the faire,
Nor of sweet *Rosamond* old *Clifford's* heire."

P. 62, l. 15.] In the *Return from Parnassus*, acted at St. John's, Cambridge, 1606, we find:

"Sweet honey-dropping *Daniel* doth wage
War with the proudest big *Italian*,
That melts his heart in sugar'd sonetting;
Only let him more sparingly make use
Of others' wit, and use his own the more,
That well may scorn base imitation." i. 2, p. 213, ed. 1773.

P. 62, l. 16. *Our sawe will coate.*] This implies high praise of Daniel's poem, for our author declares that if he were himself to write on that subject the world would disregard his work. To *coate* is to pass by, to pass the side of another, from *costoyer*, O. Fr. It is used by Shakspeare, *Hamlet*, ii. 2, 230, "We *coted* them on the way, and hither they are coming." L. L. L. iv 3, 87, "Her amber hair for foul hath amber *coted*," *i.e.*, hath so far passed amber as to make it seem foul. It is a term borrowed from sporting, both in buck hunting, for which see *Return from Parnassus* (*Origin of Drama*, iii. p. 238), and coursing. This latter is fully described in Drayton's *Polyolbion*, song xxiii. p. 353, ed. Chalmer's Poets:

"When each man runs his horse, with fixed eyes and notes
Which dog first turns the hare, which first the other *coats*."

There is a noun of the same meaning. Drayton, *ibid.* :

"But when he cannot reach her
This giving him a *coat*, about again doth fetch her."

From Nares's Glossary in v.

P. 62, l. 17. *Amintas.*] Thomas Watson, "a notable Poet," as Gabriel Harvey

styles him in "Pierce's Supererogation," p. 39, wrote "Amyntas" in 1585, in consequence of which his contemporaries applied that name to him. He died in 1592. Barnfield thus commemorates him, in 1596:

"And thou my sweete *Amintas*, vertuons minde,
Should I forget thy Learning or thy Love,
Well might I be accounted but vnkinde,
Whose pure affection I so oft did prove:
Might my poore Plaints hard stones to Pitty move,
His losse should be lamented of each creature,
So great his Name, so gentle was his nature."

The Shepheard's Content, xix. In Affectionate Shepheard, p. 42.

and again in the same poem:

"By thee great *Collin* lost his libertie,
By thee sweet *Astrophell* forewent his ioy;
By thee *Amyntas* wept incessantly,
By thee good *Rowland* liu'd in great annoy." *Ibid.* xxxiii. p. 47.

John Dickenson also, perhaps a little earlier, in "The Shepheard's Complaint," n. d., but about 1593 or 4, p. 4, ed. Grosart, 1878:

"Vidit Amor, visos legit, lectosque probavit,
Anglia quos de se libros musæque Britannæ
Composnère: Deo placuit mutatus Amintas
Veste nitens propria, et Romana veste decorus."

A passage in Spenser's "Colin Clout," 432-443, published in 1595, may refer to him under the name *Amyntas*, though Todd understands it of Ferdinando, Earl of Derby, who is so called by T. Nash in Pierce Penilesse, p. 91. For full particulars of Thomas Watson see Arber's edition, in "English Reprints," with the account prefixed of his writings.

P. 62, l. 17. *Leander*.] Christopher Marlowe, who died in 1593. His works have been well edited by Dyce in 3 vols. Lond. 1850, with an excellent account of his Life and Writings. Our author was evidently much indebted to the study of his Hero and Leander, from which Shakspeare quotes, "Who ever lov'd that lov'd not at first sight?" in As You Like It, iii. 5, 82.

P. 62, l. 18. *Deere sonnes of stately kings*.] True and worthy descendants of former great poets. King is often used for one pre-eminent. Two Gent. of Verona, iv. i. 37, of outlaws, "This fellow were a king for our wild

faction," and so 67. Burns in Willie brew'd a peck o' maut, "Wha last beside his chair shall fa' Shall be the king amang us three."

P. 62, l. 21. *Adon*.] This shortened form is used by Shakspeare in *Venus and Adonis* :

"Nay then, quoth *Adon*, you will fall again." 769.

"And yet, quoth she, behold two *Adons* dead." 1070.

and in the *Passionate Pilgrim* :

"A brook where *Adon* used to cool his spleen." 76.

"For *Adon's* sake a youngster proud and wilde." 120.

It stands here no doubt for the great Poet himself.

P. 62, l. 21. *Deafly masking*.] "Maskt" was used before, p. 57, for acting, so it may here indicate both his acting, and the skill with which he makes his characters move through his plays with appropriate sentiments, "rich conceited." Deafly is also written "deffly" and "deftly." "Deft-deff, neat, skilful, trim. A.-S. *dæfe*, *dæfte*, *gedefe*, fit, convenient; *gedafan*, *gedafnian*, to become, behove, befit; *gedæftan*, to do a thing in time, take the opportunity, to be fit, ready." Wedgwood in v.

P. 62, l. 25. *And had not loue herself intreated*.] This seems to refer to his poems *Venus and Adonis*, and *Lucrece*, and possibly others circulated in MS. according to the then practice, whereby he gained "baies," though if he had chosen subjects of a different character he would have been equally successful, "other nymphs would have sent him baies."

P. 63, l. 1. The first two stanzas present considerable difficulties, both as to the person alluded to, and in the terms by which he is indicated, which are so vague as to make identification a mere matter of conjecture.

P. 63, l. 1. *Purple*.] This is defined to be a colour produced by the union of blue and red, the red predominating. Or as given by Littré in his French Dictionary, under *Pourpre*, "Matière colorante d'un rouge foncé et éclatant. (2.) Par extension, rouge. (3.) Couleur d'un beau rouge foncé qui tire sur le violet. Adjectivement. Qui est de la couleur de la pourpre." Thus, like the Latin *purpureus*, it includes divers shades of colour, violet, rose-red, other shades of red, and is diversly applied. Spenser uses it of the "hues of the rich unfolding morn," "soone as the

morrowe fayre with *purple* beames,” F. Q. ii. 3, 1, to which his contemporary, Barnabe Barnes, applies the epithet *scarlette* :

“ Before bright Titan rais'de his teame,
Or loucly morne with *rosie* cheeke
With *scarlette* did'e the easterne streame.”

Parthenophil and Parthenophe, Ode 16, p. 130, ed. Grosart.

In the present passage, therefore, it probably means some shade of red, and would be applicable to the robes of peers, judges, and perhaps to the law as a profession. *Purpura* was thus used in Latin, as in the *Consolatio ad Liviam* :

“ Jura silent, mutæque tacent sine vindice leges,
Adspicitur toto *purpura* nulla foro.” 185, 6.

and in England, as in an epigram on the sudden death of a Law Knight (perhaps Sir John Davies) :

“ How durst thou sawcie death intrapp
This *purple* gowne, this golden capp ?”

Farmer, MS. Chetham Society, vol. xc. 1873, p. 193.

P. 63, l. 1. *Roabes.*] These may be the robes of the Knights of the Garter. Ashmole, in his History of that Order, p. 209, says “ The *Colour* of these *Mantles* is appointed by the Statutes to be *Blue* ; and of this coloured Cloth was the first *Robe* made for the *Founder*, by which, as by the ground-work of the Royal *Garter* it is not unlike, he alluded (in this no less than that) to the Colour of the *Field* in the *French* Arms, which a few years before he had assumed in *Quarter* with those of his kingdom of *England*.” This continued to be the colour till the reign of Philip and Mary, as Ashmole proves by references. “ But in Queen *Elizabeth's* reign (upon what ground is no where mentioned) the Colour of Foreign *Princes' Mantles* was changed from *Blue* to *Purple*” (for proof divers instances are cited). “ Thus the *Purple* Colour came in, and continued till about the 12th year of King *Charles* the First, when that *Sovereign* (having determined to restore the Colour of the *Mantle* to the primitive Institution, namely, a rich *Celestial Blue*) gave directions to *Mr. Peter Richaut*, Merchant (afterwards knighted by him), to furnish himself with a parcel of Velvets of that Colour from *Genoa* for new Robes against the following *St. George's* day,” p. 210.

- P. 63, l. 1. *Distaind.*] The verb *distain* (Old French, *desteindre*) is (1) to take the colour out of a stuff, to sully, to dishonour, which force it has in Shakspeare; but (2) it means to tinge with another colour, and is so used by Dryden (see Worcester's Dictionary), and, I think, in the present line.
- P. 63, l. 2. *Amid'st the center of this clime.*] Geographically this would be somewhere about Leicester, according to Shakspeare in Richard III. :

Richmond. "This foul swine
Lies now even in the center of this isle,
Near to the town of Leicester, as we learne." v. 2, 10-12.

and to Sir John Beaumont, in his Bosworth Field:

"Now strength no longer Fortnne can withstand,
I perish in the center of my land." (Six lines from end of the Poem.)

There may, however, be a reference to the Midland Counties generally. But politically, socially, and as connected with literature, London would be the centre then as now. T. Nash, in *Pierce Penilesse*, implies this when he says of poets, "That they have cleansed our language from barbarisme, and made the vulgar sort here in *London* (which is the fountaine whose rivers flowe round about England) to aspire to a richer puritie of speech than is communicated with the comminalltie of anie nation under heaven," p. 41. And again he speaks of "our countrymen, that lyve out of the echo of the courte" (p. 92), as if that were the heart of the kingdom; and "center" is used for the soul or heart, see pp. 13, 19, and note at p. 235.

P. 63, l. 8. *Done.*] The auxiliary verb, *have*, is here omitted.

P. 63, l. 10. *Tilting under Frieries.*] A Friary is a Monastery or Convent of Friars, and after the suppression of the several Orders the name remained, when Theatres had taken the places of the buildings previously set apart for the Religious Life. At any rate this had happened with the Black Friars, where was one of the theatres of the company to which Shakspeare belonged. Hence "tilting under Frieries" may refer to acting, as in plays there are opposing forces, a Richard and a Richmond in array one against the other, or may include writers for the stage, who bring about mock combats and spectacles, just as tilting is an imitation of the encounters in warfare.

After the above explanations of some of the more difficult phrases, a conjecture must be hazarded as to the person meant. He must be (1) "in purple robes distained;" (2) "one whose power floweth far;" (3) one of "a bewitching pen;" (4) of a "golden art;" (5) one that "differs much from men tilting under Frieries;" (6) one who is "amidst the center of this clime;" (7) one that "ought to have been the onely object and the star of our rime." Whoever then he was, he must have been a person of noble birth—not like actors, clothed for a few hours with the trappings of royalty and rank, yet all the while simply personating the great—and of high natural and acquired mental endowments. To this he must have added influence and power—and this perhaps gained by the practice of the law. There must have been some reason why he ought to have been the only object and star of the poet's rime, and some reason also why he could not be openly designated by any poetical title, as others were by *Collin*, *Rosamond*, *Amintas*, *Leander*, *Adon*; while he must be looked for "*amidst*" the center of this clime, not *in* or *at* merely but "*amidst*," as if one of a body or company such as the frequenters of a court would be. The poem having been entered (probably) in the Stationers' Register in 1593 and published in 1595, all the above requisites must be found concentrated in some personage about that time.

- I. Altogether most of the conditions laid down in these two stanzas, if not all, are satisfied by Thomas Sackville, Lord Buckhurst, afterwards Earl of Dorset. His pen might well be called "bewitching," and "his art golden," from the excellence of the "Induction" which he prefixed to the Legend of Henry Stafford, Duke of Buckingham, in the *Mirror for Magistrates*, and of that Legend itself; as well as from his having written the first genuine English Tragedy, "Gorboduc," or, as it was afterwards entitled, "Ferrex and Porrex," of which Warton says "that the language has great purity and perspicuity, and is entirely free from tumid phraseology." *Hist. of Eng. Poetry*, sect. lvi. vol. iv. p. 186.

Further, as a writer of tragedy he differed much from those who followed "men tilting under Frieries," of whom Warton goes on to say "that when play-writing had become a trade, our poets found it their interest to captivate the multitude by the false sublime, and by those exaggerated imageries and pedantic metaphors, which are the chief blemishes of the scenes of Shakespeare, and which are at this day mistaken for his capital

beauties by too many readers." Ibid. p. 186. From a line at the end of the next stanza, "*Hath alike the Muses staide,*" applied to Sylvester, we see that the person here alluded to had given up writing poetry, which was the case with Sackville; whose "Induction" and "Legend" were first published in the second edition of the *Myrrour for Magistrates* in 1563; and his Tragedy of Gorboduc (exhibited in the Hall of the Inner Temple in 1561) was printed in 1565, and again in 1571. Meanwhile, his "eminent accomplishments and abilities having acquired the confidence and esteem of Queen Elizabeth, the poet was soon lost in the statesman, and negotiations and embassies extinguished the milder ambitions of the ingenuous Muse." "Nor is it foreign to our purpose to remark that his original elegance and brilliancy of mind sometimes broke forth in the exercise of his more formal political functions." He was frequently disgusted at the pedantry and official barbarity of style with which the public letters and instruments were usually framed, and Naunton relates that "his secretarie had difficulty to please him, he was so *facete* and choice in his style." Even in the decisions and pleadings of the Star Chamber, that rigid tribunal, which was never esteemed the school of rhetoric, he practised and encouraged an unaccustomed strain of eloquent and graceful oratory, on which account, says Lloyd, "so flowing was his invention, that he was called the Star Chamber bell." Warton, iv. 34, 35. He was made a peer by the title of Lord Buckhurst in 1567, a Knight of the Garter in 1589, and succeeded Sir Christopher Hatton in the Chancellorship of the University of Oxford in 1591, when the Queen condescended to solicit the University in his favour, and in opposition to his competitor the Earl of Essex.

Now if Thomas Edwards were an Oxford man, as is not improbable, he might fairly say that such a Chancellor "Should have bene of our rime The onely object and the star;" and if he were at this time a resident in the University he might use such a phrase as "*I haue heard saie doth remaine* Amidst the center of this clime, One whose power floweth far, Eke in purple robes distain'd;" this great personage being a Knight of the Garter, a Lord of the Privy Council, a Commissioner for divers purposes, and Magn. Pincerna Angliæ, high in the favour of the Queen, and destined shortly to succeed Lord Burleigh as Lord High Treasurer of England. Yet be it said to the credit of Thomas Edwards that he "would have

honored him with baies," not for all these high distinctions, but for his skill as a poet, of "bewitching pen," and "golden art," "who could (if he would) have done the Muses objects" to the world.

If it be asked why he did not name him directly, or by some *nom de plume*, I can only suggest that the poet's modesty and sense of respect would not allow him to take any liberty with one so high in rank and station, and especially with the chief officer of his own University, if indeed Edwards were an Oxford man. The others whom he does name are poets, men of his own station and pursuits, with whom he considered himself to be on equal terms socially, though acknowledging their superiority to himself as votaries of the Muses. "Poets that divinely dreamt, Telling wonders visedly, My slow Muse have quite benempt;" and afterwards, "Yourselves know your lines have warrant, I will talk of *Robin Hood*."

If the phrase "*Eke in purple robes distain'd*" limits the competitors to those who were Knights of the Garter, no one remains but the Earl of Essex, as no other members of that order in the reign of Elizabeth have any pretensions to literary distinction.

In some, but only in a few respects, viz. as a Knight of the Garter, a man of power at Court, and of general ability, these two stanzas may refer to the Earl of Essex, allowance being made for the flattering language then customary. Warton, in his *History of English Poetry*, section lviii. writes, "Coxeter says that he had seen one of Ovid's Epistles translated by Robert Earl of Essex. This I have never seen; and, if it could be recovered, I trust it would be valued as a curiosity. A few of his sonnets are in the Ashmolean Museum, which have no marks of poetic genius. He is a vigorous and elegant writer of prose. But if Essex was no poet, few noblemen of his age were more courted by poets. From Spenser to the lowest rhymers he was the subject of numerous sonnets or popular ballads. I will not except Sydney. I could produce evidence to prove that he scarce ever went out of England, or even left London, on the most frivolous enterprise, without a pastoral in his praise, or a panegyric in metre, which were sold and sung in the streets. Having interested himself in the fashionable poetry of the times, he was placed high in the ideal Arcadia now just established; and among other instances which might be brought, on his return from Portugal in 1589 he was complimented with a poem, called 'An Egloge gratulatorie entituled to the right honourable and

renowned shepherd of Albion's Arcadie, Robert Earl of Essex, and for his returne lately into England.' This is a light in which Lord Essex is seldom viewed. I know not if the Queen's fatal partiality, or his own inherent attractions, his love of literature, his heroism, integrity, and generosity, qualities which abundantly overbalance his presumption, his vanity and impetuosity, had the greater share in dictating these praises. If adulation were anywhere justifiable, it must be when paid to the man who endeavoured to save Spenser from starving in the streets of Dublin, and who buried him in Westminster Abbey with becoming solemnity. Spenser was persecuted by Burleigh because he was patronised by Essex." (iv. 248, ed. 1824.) The few poems of this unfortunate nobleman that have come down to us have been printed by Dr. Grosart in *The Fuller's Worthies Library, Miscellanies*, vol. iv. and some of them by Archdeacon Hannah in his *Courtly Poets*, 1875. But they would hardly justify such terms of praise as Edwards bestows on the unnamed personage for a "bewitching pen," "golden art," and general poetic ability. So the claim of Essex must be dismissed.

The conjecture that Sackville, Lord Buckhurst, was alluded to by Edwards in these two stanzas may receive some confirmation from the terms in which he is spoken of by Richard Niccols in his Notice "To the Reader" in the 1610 edition of the "Mirour for Magistrates" (reprinted by Hazlewood in his Introduction, p. xxx), where on A. 4, verso, he speaks of "that *golden* Preface called M. Sackuil's Induction;" and again in a subsequent Notice "To the Reader," at p. 253 (reprinted by Hazlewood, vol. ii. p. 11), he writes, "I purpose only to follow the intended scope of that most honorable personage, who, by how much he did surpass the rest in the eminence of his noble condition, by so much he hath exceeded them all in the excellencie of his heroicall stile, which with a golden pen he hath limned out to posteritie in that worthy object of his minde the Tragedie of the Duke of Buckingham, and in his preface then intituled Master Sackuil's Induction. This worthie President of learning, intending to perfect all this storie himselfe from the Conquest, being called to a more serious expense of his time in the great State-affairs of his most royall Ladie and Soueraigne, left the dispose thereof to M. Baldwine, M. Ferrers, and others." This passage is almost a prose rendering of Edwards's lines. Another early testimony to his poetic ability is in

Cooper's Muses Library, 1738, supposed to be the work of Oldys: "The Induction by Mr. Sackville is indeed a Master-Piece; and if the whole could have been completed with the same Spirit, it wou'd have been an Honour to the Nation at this Day; nor could have sunk under the Ruins of Time. But the *Courtier* put an end to the *Poet*, and he has left just enough to eclipse all the Writers that succeeded Him in the same Task; and makes us wish that his Preferment had been at least a little longer delay'd. The Reader, in this Performance, will see that *Allegory* was brought to great Perfection before *Spencer* appear'd, and that, if Mr. Sackville did not surpass him, 'twas because he had the Disadvantage of Writing first. Agreeable to what *Tasso* exclaim'd on seeing *Guarini's Pastor-Fido*, 'If he had not seen my *Aminta* He had not excell'd it!'" Mr. Hazlewood speaks of "his unrivalled genius," Intro. p. xl. and prints at p. xiv. a letter from Sir Egerton Brydges, who attributes to him "high fancy, vigorous talents, conscious grandeur of genius." While after entering into public life "his vigorous and inspired hand might no longer possess either the impulse, or the skill, or the strength, to strike the lyre, which formerly returned to his touch alternate strains of sublime morality and glowing description." See also his remarks in his edition of Collins's *Peerage*, vol. ii. 119-145. The Works of Thomas Sackville, Lord Buckhurst, were printed at the Chiswick Press by C. Whittingham for J. Russell Smith in his "Library of Old Authors," 1859, 12mo. under the editorial care of his descendant, the Hon. and Rev. Reginald W. Sackville-West, M.A. who has since succeeded to the Earldom of De La Warr.

- II. If "*purple robes*" may mean a Nobleman's robes, it gives some colour to the conjecture of Professor Dowden, that Vere, Earl of Oxford, may have been intended, "as his reputation stood high as a Poet, and Patron of Poets." Puttenham names him first among the crew of courtly makers: his poems are almost all amorous (? not *tilting under Frieries*). Spenser has a Sonnet to him, in which he speaks of "the love that thou didst bear To th' Heliconian Nymphs, and they to thee." His "power flowed far," as he was Lord High Chamberlain of England. He had contributed to the *Paradyse of Dainty Devyses*, signing E. O. or E. Ox., and to the *Phoenix Nest* in 1593. One of his Poems is a Vision of a Fair Maid ("clad all in coulour of a Nun and coverèd with a Vaylle") who complains of love,

and gets Echo answers of "Vere." Another (? referred to by Edwards) represents himself as "*wearing black and tawny*" and "*no bays*, because he is a rejected lover, and as leading an *ankers life*." He was said (by Coxeter) to have translated Ovid, which would connect him with Narcissus, but no one has ever seen his Ovid. He died in 1604. (From a letter addressed to Mr. Furnivall by Professor Dowden.)

Mr. Arber writes: "I do not know who was meant by Edwards. I do not know whether Lord Henry Howard wrote verse. He was a voluminous writer of unprinted books. Evidently the person intended is such a nobleman, who did not print." (Letter to Mr. Furnivall.)

The Rev. Richard Hooper writes: "There is a hint, '*amidst the center of this clime*,' which points to Warwickshire. Query whether Kenilworth and the younger Robert Dudley, who had the reputation of being one of the finest gentlemen in England, and wrote several works, before and after he left England. He appears to me a very probable person for Edwards to allude to." (From a letter to myself.)

Mr. Furnivall writes: "To me the verses point to a man of high rank, or high birth, who was an orator or writer. I expect that '*men*' should be read without the , that follows it, and '*tilting*' is like Warner's '*tilt*,' show in writing. Can it be Essex? or Raleigh? But none of us can suggest a man for this center hero." (From letters addressed to myself and Mr. Gibbs.)

Our lamented friend the late Rev. H. O. Coxe, Bodleian Librarian, thought that from the mention of "purple robes" some K.G., perhaps Essex, was meant; but with his keen insight could not see how the particulars in the following stanza could justly be understood as relating to him.

III. On the hypothesis that "*purple robes distained*" must be interpreted of the robes of Knights of the Garter, or Noblemen, Sackville, Essex, and others, have been contemplated as likely to be the poet intended by Edwards, and the verdict has been given in favour of Sackville, as fulfilling most completely the several conditions specified. But if "*purple robes*" may be applied to a member of the Legal Profession, then Francis Bacon may have strong claims for consideration. He had a "*bewitching pen*" and "*golden art*"—he lived "*amidst the center of this clime*"—as a speaker in the Law Courts and in Parliament he might be said to differ much from

men speaking on the stage, that is "*tilting under Frieries.*" A question might be raised as to his being one "*whose power floweth far.*" But first his birth, of which Ben Jonson "on Lord Bacon's Birthday," in his *Underwoods*, lxx. writes:

"England's high Chancellor: the destin'd heir
In his soft cradle of his father's Chair;"

and then his relationship to the Cecils made him a prominent and influential man at his outset in public life; and secondly, he had attached himself to, and was very closely connected with, the Earl of Essex, who since 1589 had become the Queen's favourite. Thus he may have been thought to exercise great power through this political union; and must have been felt to be the rising man in the world of politics, law, literature, and philosophy on his own merits, as well as from being the mouthpiece of Essex. Again it may be asked why does not the poet name him? To which there is this reply: that at the time (1593) he was in temporary disgrace, and forbidden the Court, owing to his speech in the House of Commons opposing a grant of three subsidies to the Queen. Thus it might have been impolitic to introduce his name, as being detrimental both to him, and also to the poet's hopes of patronage. Hence a special force in the words, "*I have heard say doth remaine,*" as a star of that magnitude would be sure to reappear more brightly. Why again should he have been "*the only object and star of this rime*"? If Edwards were a Cambridge man (as is not impossible) he might wish to honour the greatest living genius of his University. Further, as the Poems are dedicated to Master Thomas Argall, who was, it seems, a lawyer, there may thus have been something to bring the poet and the most rising barrister of the day together, in however humble a way, in the office, or chambers, of Master Argall, and in the ordinary way of legal business. Then could he "*have done the Muses objects to us*"? Who can doubt it? He had in 1592 composed a device for the Earl of Essex on the Queen's day, entitled a "*Conference of Pleasure,*" (edited by James Spedding in 1870,) which though not in verse is highly poetical in conception and language. Besides he had, it seems, written and circulated in MS. some poems, for there is a letter of Bacon to Mr. Davies, dated Gray's Inn, 28th March, 1603, which ends with the remarkable words, "So desiring you to be good to *concealed poets*, I continue your assured friend, Fr. Bacon." Now

Davies himself was a poet, and appears to have been aware of some writings of his friend's to which his name for prudential reasons was not attached. So Thomas Edwards may have been in the secret also, perhaps having copied the poems for the press, or having been in some way professionally engaged. In describing himself Bacon says he possessed especially the faculty of "*recognising similarities.*" And on this Dr. Abbott remarks, "It is curiously characteristic of Bacon that he lays more stress upon *that most important object, the recognition of similarities,*" than upon the *observation of subtle shades of difference.* Yet the latter is pre-eminently the philosopher's faculty, while the former is the poet's. But Bacon was a poet, the Poet of Science. His eye like the poet's—

"In a fine frenzy rolling
Doth glance from heaven to earth, from earth to heaven."

Catching at similarities and analogies invisible to uninspired eyes, giving them names and shapes, investing them with substantial reality, and mapping out the whole realm of knowledge in ordered beauty." Bacon's Essays, 1876, Introduction, p. xxiii. It is not necessary, however, that Bacon should have written poetry in order to make the words of our author applicable to him. It is enough that he had, and was known to have, the power. In fact the words almost imply that he had not been strictly a votary of the Muses. They state that "his bewitching pen" and "golden art" *could* have presented the Muses' objects to the world. Ben Jonson says of his eloquence, "There happened in my time one noble speaker who was full of gravity in his speaking; his language where he could spare or pass by a jest was nobly censorious. No man ever spake more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he uttered; no member of his speech but consisted of his own graces. His hearers could not cough or look aside from him without loss; he commanded when he spoke, and had his judges angry and pleased at his devotion. No man had their affections more in his power; the fear of every man that heard him was lest he should make an end." Discoveries, "*Dominus Verulamius.*" And in the next article, "*Scriptorum Catalogus,*" after many wits have been commended, he adds, "But his learned and able (though unfortunate) successor is he who hath filled up all numbers, and performed that in our tongue, which may be compared or preferred either

to insolent Greece or haughty Rome. In short, within his view and about his times were all the wits born that could honour a language or help study."

I am indebted to Dr. Grosart for the hint that Bacon was intended, and I have endeavoured by the above arguments to substantiate his conjecture. But it must be taken as a conjecture only—and as one out of many.

IV. To descend from men of high birth and rank, Nobles and Knights of the Garter, to men of poetic celebrity only, there are three conjectures to be recorded which suggest respectively Drayton, Southwell, and Shakspeare.

Professor Henry Morley says, "I take the reference on the top of p. 63 to be to Michael Drayton, who was born in Warwickshire, '*amidst the center of this clime,*' and among whose verses are some of the most delightful of the fairy fancies upon which there was a run for a little time, Shakspeare's Queen Mab being a contribution to the stock. I think there was no publication of *Nymphidia* so early as 1595, but it may have been written early, and the allusion seems to be to that with a misprint of *Frieries* for *Faeries*. There is Pigwiggen mounted on an earwig with his knightly armour playfully devised from small things of the world, and then his tilting with Oberon:

'Their shields were into pieces cleft,
Their helmets from their heads were reft,
And to defend them nothing left,
These Champions would not budge yet.'

Allusion to such writing might well take the form of a suggestion that Drayton '*differs much from Men*' when he paints deeds of arms under the guise of a tilt of faeries. I am away from books, and can make no references in aid of the suggestion." (Letter to Mr. Furnivall.)

Mr. P. A. Daniel writes: "I am not good at recognizing men under the disguises which were so fashionable with the poetlings of the sixteenth century. I don't in fact recognize Shakspeare under the name of *Adon*, though you appear—no doubt on good grounds—to have settled that point * * * Qy. would Southwell fit this '*center man*.' The Jesuit in the livery of the scarlet whore ('*in purple robes*') confined from 1592 to 1595 in the Tower of London (? '*the center of this clime*'), '*tilting under Frieries*,' *i. e.* poetising under the influence of his order. Poor

Southwell was hanged 21 Feb. 1595. Ben Jonson so esteemed his work that he is reported by Drummond to have said that 'so he had written that piece of his, *The Burning Babe*, he would have been content to destroy many of his, *i. e.* his own.' It's a long time since I read Southwell, but the impression I retain of him is, that he ranks high among the minor poets of his age." (From letter to Mr. Furnivall.)

My friend Archdeacon Hannah, whose editions of Raleigh, Wotton, and King are so scholarlike, regretted that "graver pursuits had withdrawn him so long from his earlier studies among Elizabethan poets, that he was unable to solve the question proposed, and could only venture a suggestion that it was one of the greater writers of the Elizabethan period who had withdrawn from literature."

Lastly, Dr. B. Nicholson is of opinion that these two stanzas must be connected with the preceding one in which *Adon*, that is Shakspeare, is described. "I cannot doubt but that the three stanzas from 'Adon' to 'with baies' refer to him. My reasons are: 1. No one else wrote any thing of note about Adonis till he did. His poem was published in 1593. 2. The poem is distinctly dealing with living English Poets, both before and after these stanzas. 3. He is in London, '*the center of this clime.*' 4. To me he alludes to his station as a player and dramatic author (a) by allusion to his social state thereby lowered, '*Eke in purple robes distained,*' and same stanza, l. 5, '*Should have been of our rime The only object and the star.*' (b) '*Although he differs much from men,*' *i. e.* from men of repute, honourable men like Spencer, &c. (c) For I am inclined to read '*men;*' not '*men,*' *Tilting under Frieries*, '*Yet his golden art might woo us, To have honored him with baies.*' I can give no sense to '*Frieries,*' unless he mean Black-friars (Theatre), and this interpretation is supported by '*Yet might have honored.*' This is written very hurriedly, close to bed time, but I think I have culled all the points, and don't think I could put them more clearly, though I could in better language. See as corroboration of my reading of '*the center of this clime,*' the last line, '*As Thames may nourish as did Po,*' and for my interpretation of '*Eke in purple robes distained*' (though like 'center' they do not want corroboration), '*And I not much unlike the Romane actors That girt in Prætextati seamed robes,*' p. 57, last stanza. As to the punctuation, I suggest the punctuation of the original is bad, cf. p. 58, st. 1, l. 5, 'men.'

where clearly there ought to be none, or at most a comma." (From letter to Mr. Furnivall.)

There is one other name to be suggested, that of Fulke Greville, afterwards Lord Brooke, the friend of Sir Philip Sidney. In "Cephalus and Proeris," p. 12, as well as in this "Envoy" to "Narcissus," Edwards has intimated his admiration of that illustrious Knight and writer, and may thus have wished to compliment his friend and biographer; but in other respects Greville does not seem to satisfy the required conditions, which Sackville and Bacon appear to do more completely than any others.

P. 63, l. 13. *He that gan, &c.*] That is Joshua Sylvester, who was for many years engaged in translating the works of Du Bartas. In 1591 he published *The Battail of Yvry*. In 1592 *The Triumph of Faith*, and some portions of the *Divine Weekes*, viz. *The Sacrifice of Isaac* (afterwards entitled *The Fathers*, Part of the 2nd Part of the Third Day of the ii Week), and *The Shipwracke of Jonas* (a portion of *The Schisme*, the Third Booke of the Fourth Day of the ii Week). In 1593 "There came out a Collection of such pieces as had been so far translated, each with separate Titles." Hazlitt. No perfect copy of this is known, but it must have included the two pieces mentioned by J. Edwards, which he calls "The World's Wracke," and "Babel," for these were the first parts that were translated, as Sylvester records in two Dedications to Mr. Anthonie Bacon, prefixed to the Second Week:

"Bound by thy Bounty, and mine own Desire,
To tender still new Tribute of my Zeal
To Thee, whose favour did the first repeal
My *proto Bartas* from Self-doomed Fire.
Having new tuned to du Bartas Lyre
These tragic murmurs of his Furies fell,
To whom but thee should I present the same?"

In the second he says:

"Thy friendly censure of my first *Essay*
(*Du Bartas Furies*, and his *Babylon*),
My faint Endeavours hath so cheered on
That both *His Weeks* are also *Ours* to-day."

"*The Furies*," previously translated by King James VI. contains "*The World's Wracke*," and "*Babylon*" is "*Babel*." No addition to these

seems to have been made till 1598, and Edwards here alludes to this cessation of Sylvester's labours in the lines, "*He that gan—Hath alike the Muses staide.*" But alike to whom? To the poet alluded to in the two previous stanzas.

P. 63, l. 25. *Audacious.*] This is among the words which Puttenham in his *Art of English Poesy*, 1589, (reprinted by Haslewood 1811, and by Arber 1869,) states to have been recently introduced. (See Book iii. ch. iv. near the end.) It occurs, and very probably for the first time, at the end of the prose Introduction to Shore's *Wife in the Mirror for Magistrates*, ed. 1587, "But since without blushing I have so long been a talkative Wench (whose words a world hath delighted in), I will now goe on boldly with my *audacious* manner." Although Puttenham disallowed it, yet it has maintained its ground, perhaps from Shakspeare's use of it. See Trench, *English Past and Present*, Lect. ii. p. 50. It is in this place used adverbially, as in *Lear*, iv. 6, 3, "Horrible steep," and in *Tw. N.* iii. 4, 196, "swear horrible." "In the West of England 'terrible' is still used in this adverbial sense." Abbott, *Shakspeare Gram.* 2. "Cruel," "dreadful," are also used in this way, and so is "audacious" at the present day. This passage presents, probably, the earliest instance of its adverbial use.

P. 63, l. 26. *Devises are of Currant.*] In *Polimanteia*, 1595, England tells the Universities and Inns of Court, "take the course to canonize your owne writers, that not every bald ballader to the prejudice of art may passe *currant* with a poet's name, but they onely may bee reputed Hon. by that tearme that shall live privileged under your pennes." *Brit. Bibliogr.* i. 281. Dickinson's *Arisbas*, "But take them as he wrote them, wherein if all be not *currant*, impute it to his thoughts which were not clearde," p. 67. Perhaps Edwards had in mind the words of Puttenham, iii. 4, p. 157, Arber: "Our maker therefore at these dayes shall not follow *Piers plowman* nor *Gower* nor *Lydgate* nor yet *Chaucer*, for their language is now out of vse with vs: neither shall he take the termes of Northern-men, such as they vse in dayly talke, whether they be noble men or gentlemen, or of their best clarkes all is a matter: nor in effect any speach vsed beyond the river of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet 'tis not so Courtly nor so *currant* as our Southerne English is, no more is the far Westerne mans Speach." The metaphor is taken from the circulation of money, as Bishop Aylmer,

speaking against covetous men, says, "Your gold and your angels are called *current* not *sleepant*." Strype's Life, 180, ed. Oxon. 1821.

P. 63, l. 27. *Everie stampe is not allowed.*] This shows that the reference is to coin, or rather to tokens in lieu of coins. Erasmus calls them "*Plumbeos Angliæ*" in his *Adagia*, p. 130, so that they must have been in use at the latter end of Hen. VII. or in first three years of Hen. VIII. when Erasmus was in England." Ruding, *Annals of Coinage*, ii. 69, 70. In 1574 the use of private tokens for money had grown to great excess. "They were *stamped* by inferior tradesmen, and made of Lead, Tin, Latten, and even Leather. Hence a proclamation was drawn up to make *current* copper pledges for farthings and halfpence, for which Her Majesty had received divers *devices*. It is supposed that this never proceeded further than sinking a die and striking off some pieces as patterns." See Ruding, pp. 62-64. From p. 175, anno 1591, "It would seem that the *Plumbei Angliæ* were still circulated." See again temp. James I. pp. 209, 210.

P. 64, l. 3. *I will talk of Robin Hood.*] This must be on the principles laid down by Horace in his *Art of Poetry*,

"Publica materies privati juris erit;" (131), and

"Sumite materiam vestris qui scribitis æquam
Viribus." Ibid 38.

The words also seem to imply some consciousness on Edwards's part of failure in dealing with the classical subjects he had chosen. "Robin Hood" had become a popular phrase: Skelton, 'Why come ye not to Courte?'

'He sayth, how saye ye my Lordes?
Is not my reason good?
Good evyn, good *Robyn Hood.*' " 194.

"This," Ritson observes, "had become a proverbial expression." Dyce's note. In G. Gascoigne's "*Dulce Bellum Inexpertis*," 152; "Yea! *Robyn Hood!* our foes came downe apace." i. p. 183, ed. Hazlitt. In *Love Poems*, printed by the Ballad Society, 1874, p. 7 :

"O Love whose power and mighte, None ever yet withstoode,
Thou makest me to write—Come, turne about, *Robbin Hoode.*"

N. Breton, *Pasquils Fooles-Cappe*, p. 20, col. 2, l. 50 :

"Hee that doth love to talke of *Robin Hoode*
Yet never drew an arrow in his Bowe."

The meaning is that these greater poets “*have warrant*,” and will be read on account of their own reputation as authors, whatever they may choose to write about—while he himself will be read for the sake of the popular hero alone, being thought nothing of personally. How popular that hero then was may be estimated by the following remarks of Ritson (*Robin Hood* 1795), “That poems and stories on the subject of Robin Hood were extraordinarily popular and common before and during the sixteenth century is evident from the testimony of divers writers.” p. lxxvii. “That some of these pieces, or others of like nature were great favourites with the common people in the time of Queen Elizabeth, though not much esteemed, it would seem, by the refined critic, may be inferred from a passage in Webbes *Discourse of English Poetrie* printed in 1586.” “If I lette passe the unaccountable rabble of ryming ballet-makers, and copleiers of sencelesse sonets, I trust I shall with the best sort be excused. For though many such can frame an *alehouse-song* of five or sixe score verses, hobbling uppon some tune of a *northern jugge*, or ROBYN HOODE, &c. yet if these might be accounted poets (as it is sayde some of them make meanes to be promoted to the lawrell) surely we shall shortly have whole swarmes of poets.” Ibid. lxxxii.—lxxxiv. Percy, Ritson, and Gutch have collected all the Ballads and Songs connected with Robin Hood—and John Keats has sung regretfully of him.

P. 64, l. 5. *Narcissus in another Sort.*] Did he intend a play? These phrases, “*in another sort*,” “*in gaiier clothes*,” “*shall be pla’st*,” seem to imply some work designed for the stage. Nothing further was ever written by Edwards so far as can be ascertained.

P. 64, l. 11. *Due honor and the Praise That longs to Poets.*] *Mirror for Magistrates*—England’s Eliza:

“O how the wreath of Phœbus flowring bay,
The victors due desert, and learnings need,
Did flourish in her time without decay.” p. 787, ed. 1610.

P. 64, l. 17. *As Thames may nourish as did Po.*] Poets are swans, for which Po is renowned:

“Nor Po, nor Tyburs Swans so much renowned.” Spenser, *Colin Clout*, 412.

“A sweeter Swan than ever sung in Po.”

Return from Parnassus, i. 2, p. 211 (of Spenser).

“Sidney, sweet Cignet, pride of Thamesis.”

B. Barnes, Sonet in G. Harvey’s *Pierce’s Supererogation*.

To these lines may be appended a striking passage in John Dickenson's *Arisbas* (1594) where commenting on the worth of Poesie he writes, "But in *Albion* the wonder of Ilands louely *Thamesis*, fairest of the faire *Nereides* loues sea-borne Queene adoring, vaunts the glory of her maiden streames, happy harbour of so maney Swans, *Apollos* musicall birds, which warble wonders of worth, and chaunt pleasures choise in seuerall sounds of sweetnesse, pleasant, passionate, loftie, louely, whose matchlesse notes, the faire Nymph kéeping tyme with the billowing of her Chrystall waues, carrying to the *Ocean* with her ebbe, doth there echo them to her astonisht sisters which assemble in those vast flouds by timely confluence. *Bætis* grac'd with many bounties, *Po* and *Arno*, garnish'd with many pleasures, *Rhone* and *Araris*, enriched with many royalties, yet none of these may vaunt more heauens of happinesse then *Thamesis*, in harbouring such Swans, such swéetness." p. 79, ed. Grosart 1878. One of the final stanzas of Daniel's "Complaint of Rosamond" was probably in our Author's mind when finishing his own poem, and will therefore be an appropriate conclusion to our remarks:

"Then when Confusion in her Course shall bring
Sad Desolation on the Times to come:
When mirthless *Thames* shall have no Swan to sing,
All Musick silent, and the Muses dumb;
And yet even then it must be known to some,
That once they flourish'd, tho' not cherish'd so.
And *Thames* had Swans as well as ever *Po*.
But here an End."

FINIS.

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TO

CEPHALUS AND PROCRIS AND NARCISSUS.

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